



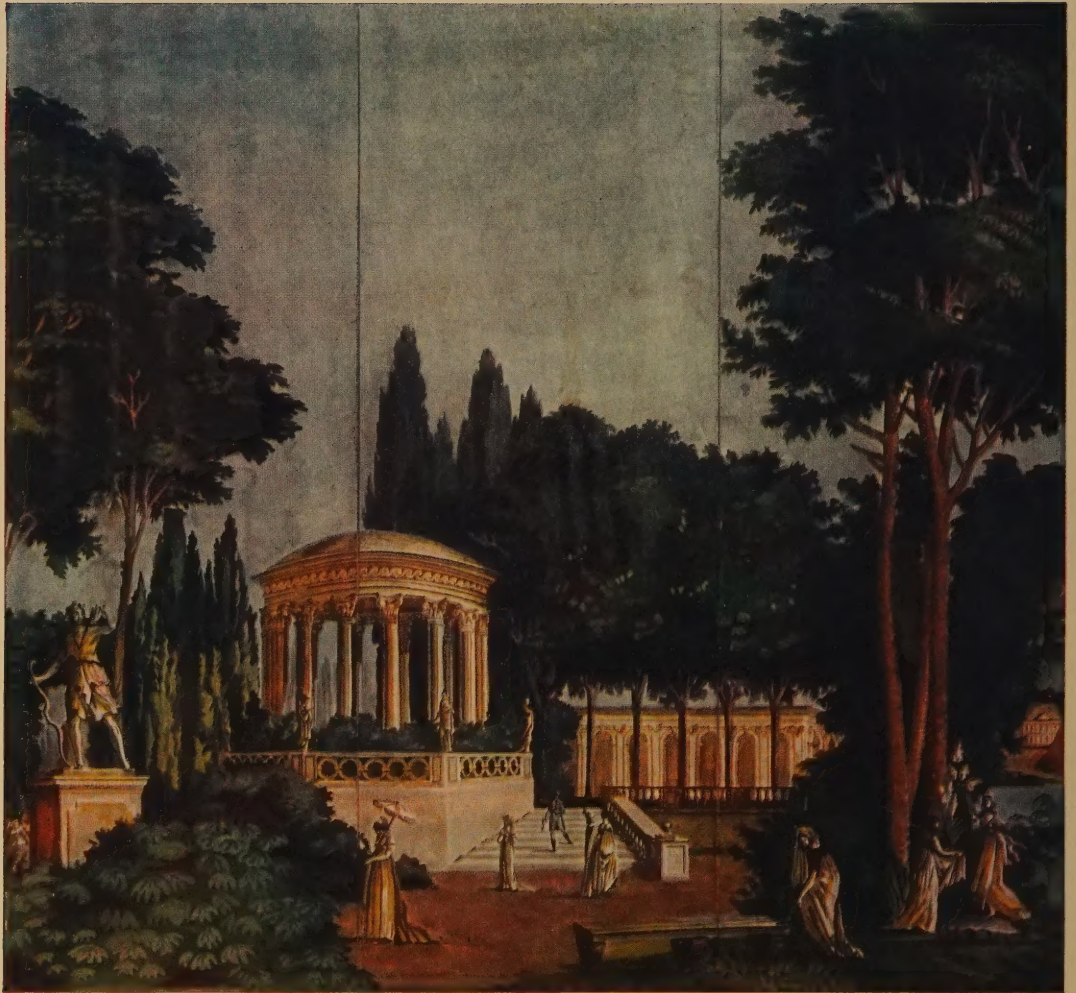
HISTORIC WALL-PAPERS

NANCY M^CCLELLAND

J. B. LIPPINCOTT COMPANY

HISTORIC WALL-PAPERS

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DIRECTOIRE PAPER ISSUED BY ROBERT'
(Courtesy of the Metropolitan Museum)

HISTORIC WALL-PAPERS

FROM THEIR INCEPTION TO THE INTRODUCTION
OF MACHINERY

BY
NANCY McCLELLAND

WITH AN INTRODUCTION BY
HENRI CLOUZOT
CONSERVATEUR DU MUSÉE GALLIERA, PARIS

WITH 12 PLATES IN COLOUR
245 ILLUSTRATIONS IN HALF-TONE
AND A CHART OF PERIODS



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Some of the material in different chapters is used by permission of *Arts and Decoration* from articles of mine that have appeared in the magazine, and certain photographs, by permission of *House and Garden* and *Good Furniture Magazine*.

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NANCY MC CLELLAND

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FEBRUARY 22, 1924

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INTRODUCTION

BY

HENRI CLOUZOT

CONSERVATEUR DU MUSÉE GALLIERA, PARIS

INTRODUCTION

TOWARD the end of the sixteenth century, when wall-paper came into the world, the good fairies surrounded its cradle. One bestowed on the infant the gift of grace of design ; another, freshness and gaiety of colour ; a third, imagination and variety of composition. But an old witch, who had been forgotten, destroyed the effect of these generous gifts.

“Thou shalt have all that my sisters have foretold,” she decreed, “and thou shalt even add to these qualities the inestimable one of being the least costly of wall hangings. But thou shalt always remain an art of imitation.”

It has happened as the sorceress foretold. In so far as the new-born child has grown and developed its natural gifts by making use of the progress of art and science, it has always been an echo of somebody or of something. It has reproduced in a lesser way what others have conceived and worked out in richer materials. It has remained what it was at its début : the tapestry of the economist.

Evidence is lacking about its infancy. Its first steps are still in obscurity. Everything leads us to believe that the scattered references found in edicts and inventories, between 1595 and 1690, to “papers destined to serve as tapestries” relate rather to isolated experiments than to organized fabrication. But during this period, which I will call the age of tapestry, we may imagine that the ingenuity of the inventors was exerted above all to create the illusion of weaving. We are sure of this in the case of one of them, Le François, the binder of Rouen, whose wood-blocks still existed in the middle of the eighteenth century. He made not only landscapes and

historical scenes in imitation of woven tapestries, but also brocatelle and Genoese velvets.

In the next age, as we can well anticipate, wall-paper trusts to its own wings. Flock papers went out of fashion before they were brought to such a state of perfection that they came into general use. A modest wood-engraver, Jean Papillon, has the idea of applying to wall decoration the illuminated sheets of paper which the *dominotiers* had used to trim boxes, dressing-rooms, and artisans' shops, fitting them together to make a continuous design. There is no longer a thought of reproducing tapestries or woven stuffs. Paper does not lend itself to this as well as chopped wool; hence the *dominotiers* remain original in spite of themselves. At the most they attempt, with touching awkwardness, to represent mouldings and architectural ornaments. But their real scope is the flower and the geometric design. With delightful whimsicality, they make out of wall-paper embroidery-patterns in which nothing is lacking but the sheen of silk and the warm reflections of wool. And perhaps the medley of their stencilled colours is better suited to the gaiety of mural decorations than textiles themselves.

The imitators of Papillon have an invaluable quality which they have inherited from the *dominotiers* and wood-engravers. They do their work simply. The outline of their design is full of stress and decision. They show an astonishing grasp of composition without ever falling into the fault of excess of ornament. The flat tones of their colouring make no attempt to give the effect of relief. They would have proven quite inadequate. Here we have perfect decoration in a single plane. It needs no great boldness of taste to decide that this age of illuminated or hand-coloured prints is the most delightful period of wall-paper in France.

Unfortunately fashion is fickle. While illuminated paper is at its height, about 1750, flock papers, which Le François invented more than a century earlier, suddenly return to cause a frightful rivalry. This time there is no question of experiments more or less successful. The English, who bring back to France an old invention, have admirably perfected it. They imitate printed Indian cottons, Utrecht velvets, damasks. Beside these sumptuous cross-channel papers, what place have the simple illuminations of Aubert, Chauvau, and Huquier? French manufacturers are forced to follow the fashion and to make the foreign papers in Paris. None fails to do this, and the French production of English papers, added to the merchandise imported from across the channel, becomes so plentiful that ten years later nobody cares for flock.

Another English invention has a wider range. It is that of papers with backgrounds put on with a brush in plain colours, and designs printed from wood-blocks in self tones or in polychrome, by means of distemper colours. The date of the introduction of these new papers is furnished us in J. M. Papillon's Addenda to his *Treatise on Wood-engraving*. It is therefore around 1766. No doubt these first papers are far from perfect. "The colour is so soluble that one can scarcely glue them and put them in place without having it come off on the fingers." But J. M. Papillon is wrong in predicting that their frailty will make them unpopular. On the contrary they will remain the point of departure of modern fabrication, and the name of "Painted Papers," which appears with them for the first time in France, will be henceforth a lasting appellation, in spite of all the improvements of machinery.

The new technique is not immediately substituted for the

old. Important fabricants, to be sure, put into practice this method of working in water-colours, but there still are, at the end of the eighteenth century, throughout the Kingdom of France, small ateliers that remain faithful to paper illuminated or printed with glue-sized colours from superimposed wood-blocks. Nevertheless the age of wall-paper has begun. Technique will become more and more involved in attempts to deceive the eye, thanks to the new combinations which painted backgrounds permit.

To tell the truth, during the last years of Louis XV and throughout the reign of Louis XVI, imitation is not servile. Paper-makers are not yet sufficiently well equipped for this. Then too, at this period of happy and facile creative work, everything that comes from the presses of Reveillon and his rivals is saved by its grace. But the *neo-grec* flood of the Revolution and of the Empire, which it would be exaggerated to cite as an example of good taste, brings about an enormous production of real or simulated draperies. From 1797 to 1806, all the fabricants take out patents for imitating linon batiste, mousseline, and satin. They imitate pleats and embroideries and guipures. It is still better under the Restoration—or still worse—for the manufacturers succeed in obtaining marvellous imitative effects, notably in papers to look like satin.

Still, art is not wholly lacking in the wall-hangings required by these fashions, nor is it lacking in the deluge of architectural ornaments which the Empire and Restoration lavish on domestic interiors. One might almost say that the manufacturers display too much art. In the mouldings, in the pleats of material, and in the embroideries, they attempt to give the impression of relief, and this is a false construction. These medallions in grisaille, these gilded palms, these laurel wreaths in green bronze, these trophies of war, are a prodig-

ious piece of work, but they would be more easily understood in carved wood, or even in stucco.

It is no different with the figures and the personages which the artists employed by Reveillon — Cietti, J. B. Fay, Huet, Prieur, Lavallée-Poussin — intermingle with arabesques and flower ornaments. These designs have all the seduction of the most charming creations of the eighteenth century. They are not in their proper place, especially in papers made in strips, where the same *motif* reappears with wearisome insistence. Whatever merit these compositions may have in suggesting the fresh inspiration of *toile de Jouy*, they lead wall-paper toward anecdote, and this is regrettable.

Paper now makes a complete entry into this realm with the large story-panels which Miss McClelland calls “scenic papers,” a term for which the French language has no equivalent.

The manufacturers have succeeded—at the cost of what amazing efforts!—in imitating painting with wall-paper, with all its effects of light and shade, of colour and perspective. Dufour, Leroy, Zuber, in spite of their masterpieces, fall into the error of Oudry, when he directed tapestry, sixty years earlier, towards the servile reproduction of painting. Painting is one thing; wall-paper is another. Even in grisaille, where the general tonality is a note of harmonious half-tones, scenic paper is apt to count too much in a room. It attracts interest, when it should serve merely as an accompaniment. Let us say, however, in defense of the decorators of the beginning of the nineteenth century, that the dwellings of that day contained much less furniture than ours. Certain rooms like entrance halls, dining-rooms, and billiard-rooms had none whatever. These pictures in paper enliven the walls and, taken as a whole, the scenes with a hundred figures form,

as Theophile Gautier once said of the hall of a Simplon Inn, "an encyclopedia worth consulting while waiting for the soup." If these panels, when they are the work of a Laffitte, like the story of Psyche, are worthy of the dwelling of an artist, the scenes of Telemachus in the Island of Calypso are proper to put in the bourgeois boarding-house of Madame Vauquier and to frame the ludicrous face of Père Goriot. Do not confuse the interest of curiosity which inspires us to-day with the admiration reserved for real works of art.

As a whole, outside of these great compositions, wall-paper during the nineteenth century does not go beyond the artificial and the factitious. Silk, painted linen, velvet, wood, marble, bronze, pottery, leather — it repeats them all. The difficulty is not to say what it imitates, but what it does not imitate. And Charles Blanc, the official grammarian of Decorative Art under Napoleon III finds this excellent. He describes the amazing effects of printing and finish which give "a simple sheet of paper not only the brilliance of silk and satin, the stiffness of moire, the stuff colours of cloth and of felt, the polish of ceramic glazes, but the grain of a material, the very stitch of old tapestries, the thickness of crocheted embroideries, the deep embossing of Spanish leather, the punctuated swelling of brocatelle and even the bulge of a padded stuff."

In the second half of the nineteenth century, the disease of the Second Empire! Wall-paper passes through a deplorable stage, that of unpremeditated commercialization, which causes manufacturers to adopt every kind of model, provided that it may be produced quickly and cheaply. Artistic merit here, as always, is in inverse ratio to progress in technical methods. It is not necessary to be much enlightened in order to prefer a domino paper of the seventeenth or eighteenth century, awkwardly coloured with a brush, to a roll of paper

printed in twelve or fourteen colours by one of the perfected machines of the nineteenth century. Let us explain. As long as an artisan is obliged to struggle with the difficulty of executing his work and to conquer his processes, one by one, he keeps only the essential lines of his model. He simplifies; he concentrates. What the beauties and the difficulties of rhythm and measure give to a piece of verse may be transposed from the realm of poetry to the realm of applied art.

Let us not, however, be too hard on the printing-machine. If it has made ugly things, that is because it has been furnished with ugly models. Machine-printing is quite as indispensable to economic equilibrium as printing from hand-blocks, the revival of which in the last twenty years has brought wall-paper back into house decoration, rejuvenated by designers of taste. Groult, Sue, Mare, Gampert, d'Espagnat, Camus, Drésa, de Andrada, Follot, Dufrenè, Hellé, Gabriel, Klein, Thomas, — to speak only of the French artists, — have carefully avoided reproductions and deceptions. Their talent, sincere and free from artificiality, after two centuries joins hands with the technique of the unknown *dominotiers*, whose rare and unique works are to-day the object of our affectionate admiration.

A last word.

There does not exist in France, the cradle of wall-paper, a general review of its history. Miss McClelland, in dedicating in America a real tribute to this art, which is so charming and so little known, will, it is to be hoped, give a salutary lesson to the French, and once more open their eyes to the treasures of their own country.

HENRI CLOUZOT

PARIS

JANUARY, 1924



A PANEL OF ANTENOR'S TRAVELS, IN THE LINDENS, DANVERS, MASS., WHERE IT IS INTERMIXED WITH TELEMACHUS AND LES INCAS
The complete paper of which this forms part is shown on page 379

CHAPTER I
THE SCOPE OF THIS HISTORY

HISTORIC WALL-PAPERS

CHAPTER I

THE SCOPE OF THIS HISTORY

WHEN Kate Sanborn collected and published eighty-three photographs of famous papers in 1905, she rendered a service to lovers of old wall-paper that will never be forgotten.

"If a book has ever been written on this subject," she said at the time, "it has been impossible to discover."

Since then so much has been written about wall-paper that is purely conjectural that there seems still to be room for a book that is purely fact. Except for Felix Follot's report on French wall-papers, done for the Retrospective Exhibit at the Paris Exposition of 1900, there has never been a serious and scholarly attempt to make a study of this subject from original documents. No complete and comprehensive history has been written, probably because authentic sources of information are too difficult to find. What remains must be patiently pieced together like a patchwork quilt, to form a coherent whole.

For example, the story of the earliest makers of wall-paper in France, the Dominotiers, has been reconstructed largely from a study of the legislative acts that apply to their activities. Concerning the first manufacturers of wall-paper in England, there is nothing except the official records in the Patent Office. A veil hangs over the beginning of the industry in Germany and Holland. The records of the birth of American wall-papers have never until now been collected and presented.

The quest for information has led to strange and unexpected places—to a Governor's mansion, to the cellars of the great Bibliothèque Nationale in Paris, to country inns, to dusty old books printed in French and English and German of a by-gone day, to manuscripts and museums, to attics and long-locked boxes and forgotten trunks. It has been an incessant and engrossing pursuit during the last three years. Like Hunter in his study of Stiegel glass, I have set down both "what I found and what I failed to find," in the hope that both may be useful.

The development of the wall-paper industry is traced in this volume from its beginning to the introduction of machine-printing. The scope has been limited to happenings between 1500 and 1840 in the belief that it is more valuable to contribute information about the remote and obscure events of wall-paper history than about those recent enough to be generally available.

One of the first things that became evident after a preliminary investigation was that wall-paper passed through certain definite stages in its development which could be classified by periods. In tracing its history, I have attempted to analyze each new manifestation in relation to the period into which it falls of its own accord.

After stumbling through the experimental stage, the first makers of wall-paper began to realize what important functions this new product was capable of performing. Their initial serious attempts were to produce something that should be an imitation of tapestries and woven stuffs. For this we know they used wood-blocks in place of the earliest stencils, an ingenious invention of gum-like varnish in place of printer's ink, and chopped wool to create the effect given by the looms.

Wall-papers in the guise of printed cottons followed these paper tapestries. The new imitations were largely influenced in design by the importations of Chinese papers and Eastern stuffs which brought fresh sources of inspiration into the Western world. By the simple method of printing the outline from wood-blocks and filling in the colours with stencil patterns, wall-paper makers imitated these designs and adapted them to new uses.

But paper was capable of still other transformations. In the hands of Reveillon and the artists of the eighteenth century who perfected printing in colour from wood-blocks, paper was made to imitate decorative painting and brought to the highest point of technical excellence. The transition to the Epoch of Scenic Papers was natural and inevitable.

As M. Joseph Dufour says in the Captain Cook booklet, all the romantic and decorative points of view were exhausted in the attempt to find something startling and new in wall-paper. Nothing was neglected.

By 1840 the printing-machine had established its reign: 1867 marked the end of any notable production of hand-blocked papers.

This in brief is the ground covered by this history, with the added desire of showing the different expressions of each phase of wall-paper in France, England, and America.

It is usual to judge an imitation according to the exact degree of faithfulness with which it reproduces the original object. An imitation pearl is of small interest unless it resembles a real pearl so closely that the difference cannot be superficially detected. But wall-paper has succeeded in being always a reproduction and yet in keeping always a definite character of its own, due to its texture and its processes. This is a curious quality, that can be claimed by no other imitation.

It is what gives wall-paper a great part of its allure, its individuality, and its diverting humour.

The Golden Age of wall-paper, the flower of its development, came in France with the eighteenth century, because artists devoted their talents to creating and painting the designs, and artists executed them. When a Papillon, a Boucher, a Fragonard, a Huet, a Malaine, or a Laffitte makes the sketch, when artists like Le Sueur and Mader and Poilly engrave the blocks, and when the printing is done by workmen who have love and understanding of their craft, the results are bound to be superlative. The same thing happened when Cellini designed jewellery and when Lancret and Watteau decorated screens or snuff-boxes.

Since the introduction of machinery, the intimate and sensitive relation between the workman and his material is finished. We cannot expect personal supervision from our modern workmen of iron and steel and copper. We can expect only that they will do exactly what we bid them to do. The duty of to-day, then, is to see that they are furnished with designs that are fine and beautiful. We must not forget, in our desire to perfect their cogs and wheels, and the marvel of their rapid impressions, that wall-paper will never be better than its design, no matter what its degree of superiority in mechanical execution.

CHAPTER II

PERIOD I

THE EARLIEST BLOCK-PRINTED PAPERS IN FRANCE

THE DOMINOTIERS

IMAGES

MARBLEIZED PAPERS

UPHOLSTERY PAPERS

CHAPTER II

PERIOD I

THE EARLIEST BLOCK-PRINTED PAPERS IN FRANCE

IT IS evident that the invention of printed papers began either contemporaneously with the invention of printed books or shortly afterwards. As soon as the discovery was made that type could be cut on wood-blocks and printed, the cutting of small figures and decorative designs followed as a natural result.

Before this era, the rare papers used to decorate walls had been painted by hand and apparently hung like pictures, as movable decorations. The fifty large scrolls of painted paper ordered by Louis XI from Jean Bourdichon in 1481 were a hanging that the King could take with him wherever he went. But with the European discovery of wood-blocks and the art of printing, a new idea of wall-decoration was born.

The real development of the wall-paper idea we owe in large measure to a group of men in France, called the *Dominotiers*, who may rightfully be credited with being the actual originators of decorated paper to be applied to walls.

Any group of people who invent a useful art and labour patiently to perfect it is deserving of a place in the records of history. Yet, by some strange neglect, full justice of this sort has never been done to the *Dominotiers*.

In the case of glass and pottery, rugs and silks, the story of the first beginnings has been handed down to us with a multiplicity of detail. The whole story of the *Dominotiers*, however, has never yet been told. Their work, perishable in its very nature, has not outlived them to help us by con-

tributing its testimony. Their history can be traced only from original documents which are scarce and rare and not generally accessible. Locked up in the important libraries and archives of Paris and Rouen are most of the manuscripts and books which throw any light on their activities. It has been an absorbing pleasure and a real labour of love to investigate and translate them in order to obtain authentic facts for this account of the *Dominotiers'* work.

The industry which gave the *Dominotiers* their name was the making of "domino papers," which consisted principally of marbled papers and again of others with little figures and grotesques, crudely printed from wood-blocks and coloured by hand. These "dominos" were made in Rouen and in other cities in the provinces of France. The *Dominotiers* were the workmen engaged in this industry. Sometimes the men who produced the marbled papers went by the specific name of "*marbreurs*."

So far as we know, the figured papers served one pleasant purpose. They were bought by the peasants as a decoration for their fireplaces. The marbled papers had other uses. Bindings for small brochures were made from them. Inside covers of books were lined with them. Special marbled papers in black and white were made for funeral prayer-books and other mortuary requirements. The manufacture in France developed quickly into a business of some importance.

The making of marbled papers required no printing and no wood-blocks. It was done by "floating off" the colours on sheets of paper from the surface of water that had been specially prepared. Astonishingly artistic results were sometimes obtained.

For the most part, vegetable colours were used in the process. Blue was made from indigo, well mixed with water

on a stone; red was made from flat lacquer, mixed with water that had been boiled with Brazil wood and a handful of quicklime; yellow was composed of oxgall and dissolved ochre. Nearly all of the colours were mixed with oxgall before using. Both Savary des Bruslons and Robert Dossie in describing the process say that they were also mixed with brandy, or spirits of wine.

With the exception of these materials, the equipment of the *Dominotiers* was of the simplest description. It consisted of a square bucket or tub, made of oak, about six inches deep and an inch larger all around than the sheets of paper to be marbleized; a churn and its dash, a hair sieve, "a little slack," a large paint-brush and different sorts of "combs," a dryer, a scraper, a knife; a stone and grindstone to grind the colours; several square stretchers on which to dry the papers; and a polishing stone, which was usually of fine marble.

A naïve and delightful formula of the old *Dominotiers* gives explicit directions about the use of these implements and the fashion in which the water is to be prepared to take the colours.

It must be fresh river-water, in which a certain amount of gum tragacanth (half a pound to each ream of paper) has been dissolving for three days.

"When the water has all been strained," to quote the directions, "its strength or weakness may be gauged by the greater or less swiftness of the movement of the froth that forms on its surface, when it is stirred with a circular motion. If the froth spins around more than fifty times after one stirring, it is a proof of weakness; if it makes fewer turns, the water may be judged strong enough."

Assured by this scientific test that the base was of the proper quality, the *Dominotiers* took a big paint-brush or a

feather in their hands and, dipping it into the prepared colours, let them drop from it lightly and with great care into the tub of water. The blue came first.

The blue thrown on the water forms a sort of carpet, covering equally the whole surface of the water where it spreads into branches and veins. Afterwards the red is thrown on this carpet, and pushes back the blue, takes its place and makes scattered spots. Next comes yellow, which has its own way of disposing itself on the other two colours.

The white is put on next. If it is greedy and takes up too much room, it must be thinned out with water. If it does not count enough, add oxgall to it so that spots of white appear like lentils over the entire surface of the water.

It is easy to tell that these colours are the right consistency, when they do not walk about too much—that is to say, when they fill only the space that they should occupy.

After the colours had all been disposed on top of the water and formed a thick carpet upon it, “combs” were used to swirl this carpet about, forming sweeping circles and “shivers.”

These combs were of wood with iron teeth, some of which were as large as the head of a pin, and some as fine as the finest needles. A great variety seemed to be necessary and evidently each one had its special utility. “The comb for making the papers called Monfaucon, Lyon, and Grand Monfaucon,” we learn, “has only nine teeth; the comb for the persillé has eighteen teeth; and the comb for making the German paper has 104 or 105 teeth.”

As the workmen held the combs so that the tips of the teeth just touched the water and slowly turned them around, the iron points dragged the colour into circling patterns in which all the different tones were streaked and blended.



EARLY DOMINO PAPER, PRINTED IN 1700 BY DEFOURCROY OF PARIS
(Musée des Arts Decoratifs)

A sheet of paper was then laid on the surface of the water, from which it immediately absorbed and took away the carpet of colour. The designs that had been made by the combs were, of course, transferred to it in the process.

When dry, the sheets were polished on a marble slab with white or yellow wax and then assembled in quires of 25 sheets.

"If any are torn," says the quaint old formula, "they can easily be mended with glue. As many kinds of marbled papers may be made as there are ways of combining the colours."

It is interesting to know that the edges of dictionaries and other volumes are marbled to-day by exactly the same process used by the *Dominotiers* three centuries ago.

In the early seventeenth century, marbled papers of this sort were very expensive, fine colours and fine specimens of design being highly prized by collectors. Pierre de l'Éstoile writes in his diary, December, 1608: "I gave to-day to M. du Pin a little book of Chinese paper covered with a very handsome marbled paper which I kept a long time in my cabinet. I have another one just like it."

Again, in May, 1609, he writes, "I gave M. du Pin six sheets of my marbled paper, very, very fine, which I had promised him. I know that he is a collector, like myself who always have a reserve in my cabinet."

Unfortunately, none of the names of the earliest *Domino-tiers*, who worked between 1550-1600, have come down to us.

As we follow down through the years, toward the end of the seventeenth century and the beginning of the eighteenth, we find that the firm of Le Breton, father and son, were specially noted for the making of marbled papers.

Papillon tells us that Le Breton has so perfected the process that he imitates marble more exactly with his papers than any one can do with a brush. He declares that he has seen sheets of marbled papers from Le Breton's hand, with threads of gold and silver mingled in the veins, that merit his admission to the Royal Academy of Fine Arts.

Some of Le Breton's loveliest marbles were made on "royal paper," the size used for octavo books. To these he added stencil decorations of flowers and ornaments in distemper lacquer colours. "These papers were very pleasing, being polished as playing cards are polished, and they had quite a vogue up to the moment when 'illuminated' wall-papers took their place and they went out of favour."

In 1586 the "first and real *Dominotiers*," by permission of the King, combined with some wood-engravers to enlarge their industry, and formed a corporation or guild whose members were called "*Dominotiers*, *Tapissiers*, and *Imagiers*"—*Dominotiers*, because they were makers of domino papers, as we have seen; *Tapissiers*, because they made paper-hangings to use in "upholstering" walls; *Imagiers*, because they had the right to print from rough wood-blocks "images" or portraits, or scenes from mythological fables or from the Old and New Testaments.

It is quite natural that, from this time on, the word *Dominotier* should be generally used to describe the men who did all these various kinds of work. The public very quickly forgot that the name had heretofore been associated chiefly with marbled papers.

Nicot, for example, in 1606 gives the following definition:

Dominotier is he who makes and sells dominos, that is to say, pictures (images) and works of painted likenesses (pourtraicture) both printed on paper and engraved on wood or on copper.

Popular scenes, or pictures, printed from wood-blocks, were perhaps the product of the *Dominotiers* next in favour to Domino papers.

These "images," as they were called in the sixteenth century, were the forerunners of the famous "*Images d'Épinal*." They were eagerly bought by the peasants and the bourgeois to decorate their walls; all the more so, because each one usually bore some printed explanation in the form of a title, legend, proverb, or popular saying, either in prose or in verse, "to make people laugh."

They might be compared in general style to the comic supplements of our Sunday newspapers. Very likely they were not vastly different in effect, for they were coloured by hand in crude reds, greens, blues, and yellows. Local political events were sometimes caricatured, and sometimes more serious events of historical importance were portrayed. For the use of the Church the *Dominotiers* were also accustomed to issue a great many religious pictures.

The descriptions and legends printed on these images added greatly to their popularity, but involved the *Dominotiers* in many difficult problems with the Guild of the Printers and Book Sellers, who considered the *Dominotiers* and their Images an infringement on the Guild's monopoly of the right to use type.

Much legislation may be found in French archives concerning this weighty and important subject. In 1586, 1618, and 1649, there are decrees obtained by the Corporation of Booksellers and Printers establishing exactly what sort of press the *Dominotiers* are permitted to use. It must be limited to a certain size and must not on any excuse be the sort of press that can be used for printing type.

By the same decrees, the *Dominotiers* are put under the supervision of the Booksellers and Printers. They are forbidden to make or sell any indecent pictures. They are also forbidden, under pain of confiscation, to possess any font of type that could be used for printing.

The *Dominotiers*, then, were obliged to cut their descriptions by hand on the same wood-blocks on which they engraved their pictures—which must have been a difficult and laborious task.

In 1686 there is a law that the Syndic, or Head of the Committee of the District, shall visit the workshop of the *Dominotiers* to see if they keep the rules.

A slightly more liberal arrangement was made in 1723. This article, which is the XCVIIth in the regulations for the Booksellers and Printers issued by the State Council of the King, provides that, if the *Dominotiers* desire to put under their pictures and figures an explanation which is to be printed and not engraved, they may and shall have recourse to the printers to do it, but only on the understanding that such an explanation shall not exceed six lines in length, nor be put on the back of the prints and figures.

The same article enjoins them to bring to the Chamber of the Corporation of Booksellers and Printers all the merchandise relating to their art which they import from foreign countries or from the Provinces of the Kingdom, so that it may be inspected by the Syndic and his representatives; and, in order that those who make a profession of *Dominoterie* and *Imagerie* may be known to the Syndic and his associates, they are ordered to sign their names and their addresses in the register of the said community, under penalty of 100 francs' fine. The registering of their names, however, did not authorize them to sell any book or books, nor to exercise the

profession of bookselling or printing in any way or under any pretext whatever.

A ridiculous law was enacted as late as 1768, by which no printing of pictures whatever could be done by the *Dominotiers* except in the presence of a master printer or of a deputy sent by him. The work finished, the press was to be locked with a chain by the responsible person, who kept the key! The penalty for not observing this law was confiscation of the press and the printed matter, a fine, and still heavier penalties in case of a repetition of the offense.

It is scarcely surprising that, hampered by such restrictions, the Dominotiers concentrated their attention on another activity which, like the making of marbled papers, did not involve a conflict with any other guild. We find before long that their chief product has become wall-papers.

At the same time, the Domino-makers carried on several other delightful fabrications, all of which were gay and amusing. They printed and painted the papers that were used for games — black-and-white checked papers for the tops of chess-boards, and the sheets used for *loto* and the *jeu de l'oie*, something like our game of parchesi. They also made paper lanterns, “which are put in the windows during public festivals, and on which are painted coats of arms, fleurs de lys, dolphins, and other figures suitable to the occasion that causes a public celebration.”

It is more than interesting to know the variety of allied occupations followed by this guild, for each one gives us a glimpse of the technique that was used in making the earliest papers destined to be put on walls.

In general, all of this sort of work was done with wood-blocks, which the *Dominotiers* engraved themselves. To get a block hard enough for their purposes, they used either

pearwood (*poirier*) or service wood (*cormier*). From these blocks they printed the outline of their design in black, filling in the colours afterwards by hand with a brush, either with or without the aid of stencils.

The first wall-papers made by the *Dominotiers* were called *Papiers de Tapisserie* (Upholstery Papers).

Their designs were of the simplest and most rudimentary sort — checks, stripes, squares, and lozenges, with small flowers — much the same designs that were being printed contemporaneously on textiles and upholstery stuffs.

Accustomed to a certain size of paper for their pictures or images, the *Dominotiers* used the same small sheets on which to print wall-papers, and sold them flat, in quires of 25, or reams of 500 sheets.

The usual size of these sheets is indicated by a paper of 1700, of which there is an example in the *Musée des Arts Decoratifs* in Paris. In the margin is the name, "DEFOURCROY, marchand, cartier et papetier, rue Jacob, Faubourg St. Germain, Paris." The design is a beautiful composition of flowers, done on several sheets of paper glued together, each sheet being about 42 centimetres in height by 32 centimetres in width, or about 16½ inches high by 12½ inches wide.

We know from the various legislative acts already referred to that the *Dominotiers* had hand presses with which to print their "Images." It is, therefore, more than probable that they printed these small sheets of wall-paper in the same fashion. Any one who has seen hand-blocked papers made knows how this is done. The block, after being inked with the desired colour, is carefully laid in place face down on the paper which has already been put on the press. The workman then swings around a lever and applies it on the



BLOCK-PRINTED PAPER, LATE SEVENTEENTH CENTURY, WITH FLEUR DE LYS AND CROWN



LATE EIGHTEENTH CENTURY DOMINO PAPER, 1795-1800 RED-BROWN, GREEN-GREY, AND TAN.
 THE *DIRECTOIRE* STYLE IS CLEARLY INDICATED IN THE SMALL MEDALLIONS, WHICH
 CONTAIN FURNITURE AND POTTERY OF THE PERIOD

block, giving it enough pressure to print a clean-cut, well-defined impression.

In various articles written on wall-paper, the statement has been made that the blocks were laid on the table face up and damp paper stretched upon them, over which a printer's roller was passed, or on which an impression was obtained by use of the printer's mallet. This was the method used for pulling *proofs*, but it was manifestly unnecessary to *print* all the papers in this fashion when the *Dominotiers* were supplied with a *levier* or a press to do the work more easily.

After 1688, when Papillon père and his imitators used blocks that were as much as three feet long, they were found too big for the presses and it was necessary to use the hand roller to obtain an impression. But in the last part of the sixteenth century and the first half of the seventeenth, the *Dominotiers* certainly employed their presses for this work.

The idea of *printing in colour* from wood-blocks, however, does not appear to have occurred to them until much later. It is not until 1766 that we find the process generally employed in France, in Holland, in Germany, and in England. No attempt was made in the earliest wall-papers to have the different sheets done in a design that would fit together when they were put up on the walls. The effect of such higglety-pigglety papers must have been curious, to say the least. Nevertheless they crept steadily into favour.

Country people who could not afford the luxuries of the court were able, by means of these cheap paper-hangings, to give themselves the illusion of having walls covered with silks or printed fabrics.

The centre of the *Dominotiers'* industry was in Normandy, where there were already a number of paper factories which

could supply them with the material for their work. Normandy at the same time was also the centre of the allied industry of *toile peinte*, or hand-blocked linen, in the printing of which many processes were similar to those of the *Dominotiers*. In the history of French industries, the two arts of *papier peint* and *toile peinte* are often mentioned together, as if their development went hand in hand.

From 1586 until the end of the eighteenth century, the *Dominotiers* continued to make paper-hangings coloured by hand, although the secret of printing in colours from wood-blocks had been discovered and perfected nearly fifty years before the end of that period.

Papillon describes the method of making these papers in his *Treatise on Wood-engraving* in 1766:

“In Rouen and in other places, they are making ‘domino papers,’ of which we should say nothing here if it were not necessary to make known the fact that these papers are not printed; their different colours are put on with the brush by means of cut-out patterns (stencils) in the same way in which playing cards are coloured. The only thing printed in this sort of paper is the outline of the design, which is engraved on wood.

“This method of putting on colours by stencil with a brush always produces a certain untidy result; either the colour runs over the edges of the cut-out patterns and smears the paper in this spot; or the slipping of these patterns (which it is almost impossible to hold absolutely firm with the hand) brings them out of place, and some parts are covered with colour where there should be none, while others which should be covered are not.

“Besides, these dominos are made only with distemper colours, without any attempt at shading.”

The process of colouring these papers by hand was called "illuminating" them. For the most part, coloured inks or water-colours were used, mixed with glue, since it was found that such a mixture did not easily spread or rub off. To this day, the French word for wall-paper is *papier peint*, "painted paper," which is a direct inheritance handed down from the old *Dominotiers*.

CHAPTER III

PERIOD I

THE FIRST BLOCK-STAMPED PAPERS IN ENGLAND

HUGO GOES

WILLIAM BAYLY

EIGHTEENTH CENTURY PAPER-STAINERS

CHAPTER III

PERIOD I

THE FIRST BLOCK-STAMPED PAPERS IN ENGLAND

THE earliest decorative papers that have been found in England date back to the beginning of the sixteenth century.

Only a few years before the late war, during the process of restorations in Christ's College, Cambridge, discoveries were made that are of particular interest in this connexion. We cannot do better than quote the narrative of one who was on the spot.

On the afternoon of May 23, 1911, the Master of Christ's sent me a message asking if I could call on him. When I arrived he told me that in the work of restoration at the Lodge the workmen had found the original beams of the ceiling of the entrance hall covered with a paper of a black and white design, on the other side of which there appeared to be some early printing. The Lodge had been completed, or nearly so, by the end of 1509, so that I was prepared for anything. We were not able to go to the Lodge until after six o'clock, when the workmen had gone, and when we opened the doors, we found that all the paper, or nearly all, had been cleared away. It is easier to imagine than describe our feelings; but luckily we found that Mr. Kett, who was carrying out the restorations, had very carefully preserved every fragment which had been removed. It was important to recover the pattern of the design, for which it would be necessary to employ a careful draughtsman, and Mr. Edwin Wilson undertook the task. The equally delicate operation of removing the more recalcitrant fragments on the joists was entrusted to a Mr. A. Baldrey, of the University Library. On the following day it appeared that not only the beams of

the hall, but those of the dining-room also, had been covered with this stamped paper, and eventually every scrap that could be saved was carried off into safe custody at the University Library. The design appeared to be printed from a wood-block, and on the verso was English black letter printing of the type, apparently, of Wynkyn de Worde or Pynson.

One of the fragments which we looked at contained a poem on the death of King Henry the Seventh; and very soon we found that on the recto of a great mass of the paper, on the side which had been affixed to the beams, was a proclamation announcing the accession of King Henry the Eighth. . . .

Such briefly was the nature of the find, and I believe that it is of sufficient interest to set out an account of each of these objects in detail. First it must be understood that it was quite out of the question to leave the paper in position. The paper had perished where it had not been covered with the ink; and it was owing no doubt to some quality of the pigment, oily or otherwise, that anything was still left. The design was printed from a single wood-block, measuring 16 by 11 inches, and consisted of a conventional pine-cone centre, surrounded by strap-work and flourishes. In the middle of the border of the long sides is the mark of the artist, a Lombardic "H" on the left, and a bird, facing to the spectator's right, on the right. The design is Venetian in character, but who is the artist?

There can be little doubt that he was none other than Hugo Goes, whose work is described in Herbert's *Typographical Antiquities*, Vol III, p. 1439.

Hugo Goes, it appears, made his "mark, or rebus, of a great H and a goose." He was living in Steengate, York, and printing there in 1509.

It is possible to claim that we have here the earliest known example of paper with a stamped design, in use for a decorative purpose in England. The earlier custom was to use a stencilled pattern on the surface itself. . . . Specimens of block-stamped paper in use in Europe during the fifteenth century are still preserved in some of the collections



PATTERN STAMPED IN BLACK USED FOR A BEAM
PAPER AT CHRIST'S COLLEGE, CAMBRIDGE, IN
OR ABOUT 1509



FRAGMENT OF A STAMPED LINING PAPER WITH DESIGN OF THE
TUDOR ROSE

Late seventeenth century. (Courtesy of Victoria and Albert Museum)



SHEET OF ELIZABETHAN WALL-PAPER WITH DESIGN OF THE ARMS OF ENGLAND, ETC., IN REPEATED PANELS. 1500-1575
 Removed from an old house at Besford, Worcestershire, the property of Sir George Noble. Pasted on the original wattle-and-dab wall. (Courtesy of Victoria and Albert Museum)

and are reproduced in T. O. Weigel and A. Zestermann's "Anfänge der Druckerkunst," published in 1866.

Another discovery of this same sort was made during the restoration of the fifteenth century Kentish House, known as Borden Hall. Mr. Edwin Foley says, "Portions of the wall-paper were discovered behind wainscot and battening in one of the rooms. The tough paper was nailed with flat-headed nails to the daubing or plaster, filling the space between the timber uprights. The design . . . suggests Indian influence; possibly the blocks were cut for cotton printings and the impressions struck off on paper were deemed so satisfactory that sufficient was printed for the apartment at Borden Hall."

The date of the first patent for making wall-papers in England is 1692, during the reign of William and Mary. This fixes the exact time of the beginning of a recognized wall-paper industry.

Earlier attempts to make imitations of tapestry, velvet, silk, linen, and cotton hangings were executed not on paper, but on stuffs of one sort or another and therefore cannot be classified as part of the paper industry.

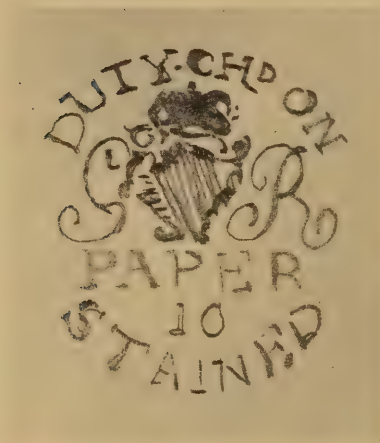
The record in the London Patent Office of this historical patent reads as follows:

Whereas, William Bayly, hath by his humble petition represented unto us that he hath by his industry and his great expence found out and invented, "A New Art or Invention for Printing all sorts of paper of all sorts of Figures and Colours whatsoever with several Engines made of Brasse and such other like Metalls, with Fire, without any paint or staine, which will be ussfull for hangings of rooms and such like uses, and that the said Invention hath not been heretofore known or practised by any of our subjects, and hath humbly prayed us to grant him our Letters Patent for the sole use thereof," etc.

Nothing further is heard of this invention, in the history of English paper-hangings. Evidently it did not have the great influence expected by its inventor. It may have been one of the attempts in practice to imitate the Chinese papers that began to come into the country during this reign.

The *Dominotiers'* methods of marbleizing paper were apparently also in use in England at this time, for an advertisement in *The Postman* speaks of papers in imitation of marbles, for parlours, halls, and staircases.

Twenty years after William Bayly's patent, wall-papers were taxed by the government a penny a square yard, an amount which, in 1714, was increased to one and one-half pence.



In 1715 every sheet of the 16 to 24 small pieces pasted together to form a roll received a government penny stamp, with an additional stamp on each of the two ends. The paper-stainers were also obliged to pay the sum of £ 4 a year for an annual license.

By the end of the eighteenth century the French invention of so-called "endless paper" had been made. John Gamble obtained the English patents for this invention in 1801 and 1803, but English paper-stainers were not allowed to adopt it until about 1830, because of the important revenue derived by the government from the tax stamp on small sheets. English manufacturers were greatly hampered by these restrictions; the French in the meantime were using paper without seams or divisions.

Between 1779 and 1824 the importation of paper-hangings into England was entirely prohibited. This re-



LINING PAPER WITH THE ARMS OF THE HABERDASHERS' COMPANY AND THE INITIALS G. M.
First half of the seventeenth century. (Courtesy of Victoria and Albert Museum)

striction was not lifted until 1825. That its removal resulted in a great increase of the wall-paper industry, may be seen from the accompanying table. The influx of French paper-hangings that came with its repeal allowed the English to make comparisons of foreign wall-papers with those printed in their own factories and so stimulated a greater production.

DUTY PAID BY PAPER-STAINERS

In Addition to Duty on Plain Paper at 3 *d* per Pound

YEAR	£.	s.	d.	YEAR	£.	s.	d.
1770.....	13,242	8	11	1820.....	34,246	6	4
1780.....	11,955	4	3	1830.....	44,835	4	9
1790.....	19,204	18	8	1833.....	53,986	6	5
1800.....	24,811	8	7	1834.....	63,795	16	9
1810.....	32,228	18	2				

The amount of wall-paper produced in 1770 in England was 255,731 pieces. A large quantity of this product was exported to the American Colonies. Forty years later a single firm in England produced in one year 12,000,000 pieces of wall-paper.

Among the interesting English patents taken out during the eighteenth century are several that announce new methods and new products.

In 1753 Edward Deighton obtained a patent for "an entirely new method of manufacturing paper for the hanging and ornamenting of rooms." He used etched or engraved plates of metal. The design was impressed under a rolling mill and then painted or coloured by hand, with brushes that were called "camall-hair pencils."

In 1754 Jackson of Battersea, whose work is more fully described in Chapter VIII, published an essay on the invention of engraving and printing in chiaroscuro as applied to paper-hangings, and in his factory at Battersea carried out these ideas in his statues and Venetian panels and Italian landscapes.

In 1792 Anthony G. Eckhardt patented a method for laying composition or paint on paper and other materials, for receiving the impressions of engraved copper plates.

In 1793 Francis F. Eckhardt took out a patent for "preparing and printing paper in different patterns and silvering it over with fine silver leaves so as to resemble damask, lace, and various silk stuffs, to be used for hangings and other furniture for rooms."

The Eckhardts established a factory in Chelsea in 1786 for printing designs on silk and linen as well as on paper. "Only part of the design was given by printing; the rest was put in by artists specially retained, assisted by more than fifty young girls."

Simultaneously with the establishment of the Chelsea works, Mr. Sherringham commenced the business which he so long carried on with remarkable taste, skill, and energy in Great Marlborough Street. He secured the talent of some admirable foreign artists (La Brière, Boileau, Louis, and Rossetti) and infused the highest beauty and grace into the artistic department of his trade. He was the first to produce what are known as Arabesque papers with any degree of excellence.

Sherringham is known in England to-day as the Wedgwood of paper-stainers.

Harwood, an eminent paper-stainer, also had a factory in Chelsea at this time.

In 1796 John Gregory Hancock applied for a patent for paper ornamented by embossing and enchasing.

Further data about the early use of paper-hangings in England do not exist. That the manufacture was an important one may easily be inferred from the figures that have been given. It is unfortunate that fuller records have not been kept to give us more information about the men who were interested in this industry and the character of the papers produced.

CHAPTER IV

PERIOD II

PAPER IMITATING TAPESTRIES AND WOVEN STUFFS, 1620-1780

LE FRANÇOIS OF ROUEN

DIDIER AUBERT

JEROME LANYER OF LONDON

LANCAKE

TIERCE

LECOMTE

CHAPTER IV

PERIOD II

PAPER IMITATING TAPESTRIES AND WOVEN STUFFS, 1620-1780

IN THE Middle Ages, tapestries had been the preferred wall-coverings, partly because they could be easily transported and carried about with the few rare pieces of furniture that always accompanied a family when it moved from place to place. In the fifteenth century, stamped leather replaced some tapestries, since it was found to give a cooler effect in summer and at the same time helped to confine the heat in the big rooms during the winter months. In the early seventeenth century rich brocades and damasks covered the walls.

The use of all these costly materials was of course reserved to a certain class of people of wealth and position. When the middle classes wished to imitate the example set them by the fine dwellings of the court and the nobles, they were baffled by the question of expense. No substitute existed which would give them the effect they sought for at a moderate price.

At this moment a simple artisan of Rouen named Le François conceived the idea of making flock papers that would take the place of tapestries and woven stuffs.

It is in 1620, the year the Mayflower sailed for America, that we find Le François launching his new invention. He is described as a *papetier* (paper-maker) and *gainier* (sheath-maker). It is believed that specimens of painted paper brought back from China by missionaries inspired him, made him enthusiastic, and influenced him to found his

wall-paper factory. Whether or not this is true, it is indisputable that Le François originated an idea to apply to the making of paper which had never before been utilized. Like most successful inventions it was very simple in its elements. It consisted in printing the designs, not with ink but with a mordant, or greasy varnish. Over this the workmen shook powdered wool in different colours, which stuck to the mordant and covered the design. The superfluous wool was then shaken off and a perfect imitation of brocaded velvet was left. The designs, being raised above the surface of the paper, gave the aspect of velvet, not only to the eye but to the fingers.

Since the chopped wool used for these papers was obtained from the shearing of cloth (*tonte*) the new papers were generally called by the name *papiers tontisses* or "papers made of shearings." They were also known as *papiers veloutés*, "velvet papers," and *papiers soufflés*, or "blown papers" because the powdered flock was sometimes blown on them with a sort of small bellows.

In comparison with the cost of Genoese velvets and tapestries, the cost of these flock papers was trifling, while their effect on the wall was sumptuous. It was not long before they attracted the attention of an English manufacturer named Jerome Lanyer, who applied to Charles I in 1634 for the exclusive right to manufacture flock hangings in England.

In the Patent Office in London is a record of the transaction.

Whereas our truly and well beloved subject and servant, Jerome Lanyer, hath informed us that hee by his endeavors hath found out "An Arte and myserie by affixinge of wooll, silke, and other materialls of divers cullours upon linnen, cloath, silke, cotton, leather, and other substances, with oyle,



EARLY LOUIS XIV ALL-OVER FLOCK PAPER
Cream ground with design in greyish brown



PANEL OF FLOCK PAPER FROM HURLCOTE MANOR, EASTON NESTON, TOWCESTER
Early eighteenth century, English showing Chinese influence. (Courtesy of Victoria and Albert Museum)

size, and other ciments, to make them usefull and serviceable for hangings and other occasions," which hee calleth Londrindiana and that the said arte is of his owne invencion, not formerly used by anie other within this realme, etc.

Lanyer probably was unable to make his flock hangings on paper because there was not at the time any English-made paper strong enough to use. It was late in the seventeenth century before serviceable paper was manufactured there. We find in 1685 the record of a patent taken out by John Briscoe for "Making English paper, as white as any French or Dutch paper, and as good and as serviceable in all respects."

Fifty years later, however, the process was being used in England on a paper ground. In 1702 Dunbar of Aldermanbury was advertising flock papers, "some on pieces of twelve yards long, others after the manner of real tapestry, others in imitation of Irish stitch, flowered Damasks, Sprigs and Branches; others yard wide in imitation of marble and other coloured Wainscots, others in yard wide Embossed work, and a curious sort of Flock work in imitation of Cassaws and other hangings of Curious figures and colours—as also Linen Cloath, Tapestry Hangings with a variety of Skreens and chimney pieces and sashes, the windows as transparent as sarconet."

The variety of English paper-hangings at this period is established by such advertisements. It is evident also that the small sheets of paper in general use were joined up before being printed, and that the designs were largely influenced by the velvets, damasks, and embroideries of an earlier period.

In France the manufacture of flock papers was conducted by the son of Le François for more than fifty years with honour and ability. It is said that he could scarcely turn out

enough to satisfy the demands in his own country and to export to Germany, Italy, and England. Some of his workmen, seeing the popularity of his products and hoping rapidly to acquire brilliant fortunes, went to England to bring out imitations of their master's work. Their chief success was in reproducing brocatelles on blue or gold grounds.

As M. Clouzot says in his preface, the first generation of flock papers in France died out before they were in general use. The "illuminated papers" of the School of Papillon and his imitators succeeded them. For fifty years or more the French forgot the papers made of chopped wool. But in 1750 England suddenly began to ship flock papers back to France, labelled as an English invention, and they took the fashionable world of Paris by storm.

While Paris had been following other ideas of wall decoration, the manufacturers of England had worked steadily to improve and develop flocks, and arrived at such a state of perfection that their papers were matchless in colour and execution and design.

It is probable that the flock papers formerly in Hampton Court, but now unfortunately removed from the walls, date from this period, although some of them were made in Tudor and Elizabethan designs. There has been great discussion over their exact age. Since it was found upon examination that the paper on which they are printed is in one continuous length, it is fairly certain that they could not have been as early in origin as was formerly supposed.

The magnificent old flock paper in a large damask design, which is in the Governor Wentworth mansion in Portsmouth, New Hampshire, was made in England about this time.

The influx of English flock papers into France caused

great excitement, in the world of those who made papers as well as in the world of those who used them.

A native of Rouen named Tierce came forward to vindicate the honour of his country. He proved that the Sieur Le François had discovered the art of making this kind of paper and confirmed his proof by blocks belonging to the inventor, dated 1620 and 1630.

Tierce himself was perhaps the successor of the son of Le François. In any event he imitated the master in a marvellous fashion, making all sorts of landscapes and storied papers; even copying paintings and arranging that the mixture of the wool corresponded exactly to the colour of the mixture of the paints.

It is well worth noting this early attempt to make landscape papers, to which we shall refer again when we take up the epoch of scenic papers at the commencement of the nineteenth century.

Jean Michel Papillon in his Treatise on Wood Engraving claims to have seen one of these early flock hangings, belonging to Prince Léon, in a dining-room of his Chateau de Bruyères, not far from Paris. "It represents a comic repast of monkeys and apes, dressed in all sorts of fashions. The colours were not nearly so brilliant as those found in the beautiful flock papers of England."

To insure greater durability to these designs in chopped wool some of them were executed on canvas. We hear of *tontisses* so durable that they were used for the upholstering of furniture.

What suddenly created the mode for flock papers in France in the middle of the eighteenth century?

Perhaps it was the example of Madame de Pompadour, who exerted such an influence on the taste of her time.

In 1754 she had "English paper" hung in her dressing-room and in the corridor that led from her apartment to the chapel in Versailles. In 1758 she put the same paper on the walls of her bathroom in the Chateau de Champs.

By 1760 "English blue paper" was the rage. This was nothing more nor less than flock paper made on a blue ground. If we can believe Madame de Genlis, who wrote so fully about the doings of her day, Anglomania of all kinds possessed the French at this time. "The ladies wear only robes à l'Anglaise," she writes. "They are selling their jewels to buy English glass. They even relegate to storage their magnificent Gobelin tapestries to put English blue paper in their place."

One of the English flock papers of the early eighteenth century which is preserved in the South Kensington Museum is illustrated here. Distinctly Chinese in design, it has a decorative and imaginative quality that doubtless made a strong appeal to the French and English amateurs who were indulging their tastes for Oriental porcelains, lacquers, and Eastern bibelots of all sorts.

French manufacturers were clever enough not to resist this English invasion. They already knew Le François' secret of making *tontisses* and they had no difficulty in falling in with the taste of the day. In 1753 Simon asked for a permit to produce papers representing landscapes and verdure, made by means of chopped wool. In 1754, the engraver Roquis, rue de Cloitre St. Germain, announced that he had the secret of making the "cloth paper of England." The following year Aubert, from his shop called "Au Papillon," informed the public that he made papers just as beautiful and just as perfect as the English papers. Garnier of the rue Quincampoix, in the Hotel de Mantoue, made the same

announcement in the year 1762. Jacques Chereau, an engraver, made screens, fire-screens, and other things from papiers tontisses. Jacques Gabriel Huquier & Cie, on the corner of the rue des Mathurins, set up in the environs of Paris a manufactory of wall-papers imitating those made in England.

At this same moment, an Englishman named Lancake obtained permission to establish at Carrières, near Paris, a manufacture of English papers, whose general dépôt was rue St. Antoine.

Silk waste was used about this time in place of wool to make flock papers. About 1750 the Sieur Lecomte of Lyons brought out shaded silk flocks in which different tones were harmoniously blended. *Le Mercure* of 1764 says that these papers imitated the finest silks that came from the looms of Lyons. *L'Année Littéraire* of 1769 describes them as follows :

Their colours are varied, and shaded with great art. In one kind, there are bunches of roses and flowers of every sort, which produce a most agreeable and dignified effect ; in another, there is a striped ground with little bouquets, between which is a ribbon that unites all the designs and weaves in and out most gracefully. In still a third, there are Chinese medallions, with small people giving a concert. There are others more suitable for dressing-rooms and boudoirs, in stripes and in self-coloured designs, with baskets and garlands of flowers arranged in the most gallant fashion.

The price of these papers is fixed, and they are not to be bargained for. The striped designs and ribbons are 25 sous a yard ; the rose on satin ground, 35 sous ; on moiré ground, 49 sous ; the Chinese concert, 45 sous. The width of the rose pattern is 15 pouces and 5 lines ; that of the ribbon design, 19 pouces and 3 lines. All the others are 20 pouces wide.

These papers take the place of stuffs that cost 60 or 80 francs a yard, and if stuffs last better, at least they fade just as

quickly as these papers, and when a stuff has lost its colour it matters little whether it is worn or not.

The difficulty that is sometimes met with in matching up furniture coverings to these papers has given Sieur Lecomte the idea of executing his designs on linen. It has been a perfect success. It seems as though the process would also be practical on satin and taffeta.

Lecomte unfortunately died soon after establishing his factory. It was carried on for a time by his widow, who in 1760 opened a bureau in the rue des Prouvaires in Paris, opposite the rue des Deux Écus. The business was not, however, of long duration, for the popularity of flock paper was already on the wane.

Flock papers made from cloth shearings were not subject to the ravages of moths, like tapestries, because of the preparation they received, turpentine being mixed with the mordant as a special precaution against this damage.

We learn from an advertisement printed by Didier Aubert in 1755 the exact method used in putting *tontisses* on the wall. All that was needed was a piece of stout linen, which might already have been used for some other purpose, a frame of four sticks, called a *chassis*, that fitted the space where the paper was to be placed, and some ordinary brown paper. The *chassis* was first nailed to the wall and the linen stretched over it. On this the brown paper was pasted, and when this was dry the *tontisse* was applied.

Sometimes a complaint was made that the price of flock paper was misleading. It cost so much to put on the wall in the fashion described that its original price had "a false appearance of cheapness."

With the increasing popularity of flock paper in France, came laws to protect it against foreign competition. The



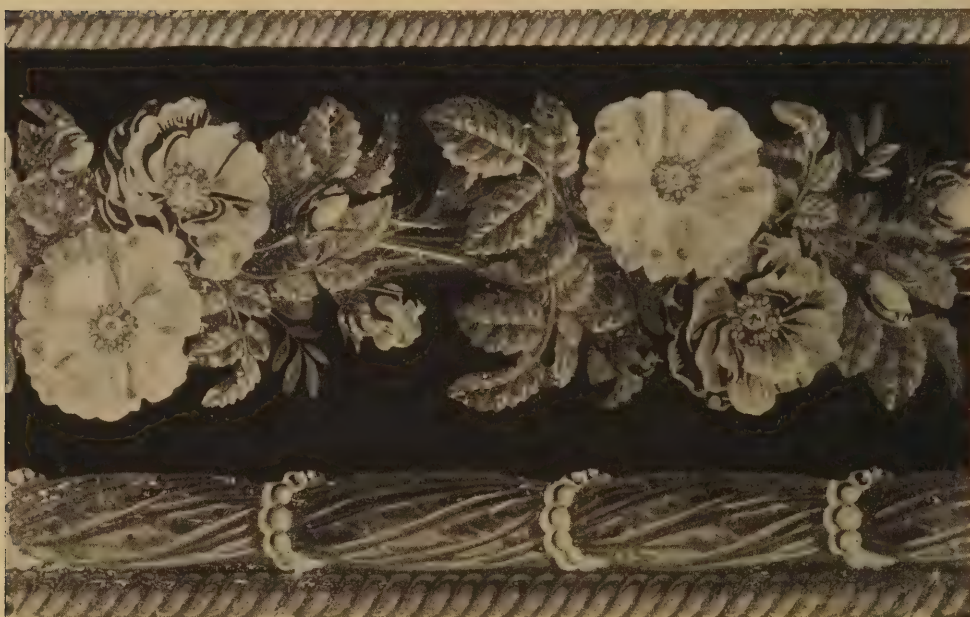
FRENCH FLOCK PAPER OF 1795

Pale-green background, the design in black velvet. Vase and flowers outlined with orange. Pale yellow and lilac used in other parts of design



FRENCH FLOCK BORDER OF 1840

Architectural design to be used as a cornice. Grisaille with background of orange-red



EMPIRE FLOCK BORDER OF 1810

Colours, strong and vivid; background, red, the roses, pink and white with yellow centres, leaves, bright green.
The twisted drapery border, also bright green, runs through pink rings

State Council of the King issued the following decree on December, 1755.

The King, being informed that in his Kingdom several factories have been established to make a kind of material from the shearings of cloth, or from chopped wool, which is fixed by a mordant on a ground either of toile or of coloured paper in different designs, called, when on toile, *tontisse*; when on paper, *papier tontisse*; and His Majesty, wishing to favour these factories and others which may be established, and to assure them of preference over foreign tontisses, hath ordered and doth order that in the future, from the day this notice appears, tontisses and papiers tontisses which come from abroad shall pay at their entry into the Kingdom twenty francs the hundredweight. His Majesty wills that tontisses and papiers tontisses exported to other countries shall pay only twenty sous the hundredweight.

The process of making *tontisses* is described in an interesting way in the *Manuel Roret* of Lenormand, published in 1856.

The cloth shearings must first be bleached, since they will take the dyes better if they are in the white. This is done by washing them and subjecting them to a sulfuric acid bath. They are then dried and dyed in the desired colours, and afterwards ground very fine in a machine that resembles a tobacco grinder, and sifted, to be sure that every part is of the same fineness.

The paper is then printed with the design in greasy varnish. While still wet, it is powdered with wool, shaken to remove the superfluous powder, and hung up to dry. This process resulted in covering the entire paper in one shade of colour. To obtain shadows, the earlier method was to put on darker colours with a brush. Later methods applied distemper colour with wood-blocks over the wool design. High lights were obtained in the same fashion.

For nearly twenty years during the eighteenth century flock papers enjoyed an unprecedented vogue in France. About 1780 there was a reaction, which is noted by Coſtant d'Orville, in his *Mélanges Tirées d'une grande Bibliothèque* (1799).

The *Petites Affiches* of that time were brimming with advertisements from people who wanted to get rid of their *papiers tontisses*. The fashionable world consigned its imitations of velvet and damask to dressing-rooms and to the small rooms in country houses.

But the wall-paper habit by then was fixed. The looms of the Beauvais and the Gobelins had to reckon with it as a rival. The artist painters and decorators were soon to realize also that it possessed the possibilities of superseding their work.



FRENCH FLOCK BORDER OF 1790
Background of olive-green. Flowers, white. Leaves, black and blue-green



ENGLISH FLOCK BORDER
Garter pattern in violet, pink, and green



EIGHTEENTH CENTURY WALL-PAPER OVERDOOR
Owned by Mrs. George Fales Baker, Jr.

CHAPTER V
PERIOD III
PAPERS IMITATING PRINTED FABRICS
1688-1795
JEAN PAPILLON AND HIS COLLEAGUES

CHAPTER V

PERIOD III

PAPERS IMITATING PRINTED FABRICS

THE period of flock papers, beginning in 1620 and declining about 1780, overlaps the period of papers imitating printed stuffs, so that we must retrace our steps a short distance to connect the threads of wall-paper history. Let us go back as far as the Master Dominotier, Jean Papillon, who was born in 1661 and who, during his lifetime, gave an impetus to the making of wall-paper that put it in the foremost rank of the artistic and commercial products of France.

A new idea of printed stuffs and printed papers came into England and France during Papillon's time with the opening up of trade with the East. The Portuguese, at the end of the fifteenth century, had passed the Cape of Good Hope and opened a route to China and India. Their commerce brought out scattered Chinese and Indian merchandise; after them the Dutch established a European traffic hitherto unknown. Their first voyage was made in 1597. In 1600 Queen Elizabeth by Royal Charter created the English East India Company. The French Company was established in 1660, but an active commerce did not begin until 1697.

Europe was inundated with a flood of printed cottons as a result of the importations made by these companies, and fashion was strongly in their favour—so strongly, indeed, that the French Ministers began to fear disaster for the silk industry of France. It is significant that, in the same year in which the French East India Company is founded, a decree is passed forbidding the fabrication or importation of printed

Indiennes and cottons. This did not stem the tide, however, and similar edicts were put forth ineffectually at various times during the next half-century. It was not until 1759 that freedom to make printed cottons in France was granted. Thirty years later, there were already more than 100 factories in the kingdom, that of Oberkampf, at Jouy, being the most important.

Meantime it was left for paper to reproduce the designs of these coveted stuffs to put on the walls during the early years of the eighteenth century, and paper fulfilled the task most charmingly, creating all sorts of textile designs with flowers, sprigs, Chinoiseries, and Indian patterns, of which some of the most delightful are traceable directly to Papillon's hand.

The earliest *Dominotiers*, as we have seen, made no attempt to produce wall-papers in a continuous repeating design that matched on all sides when the small sheets were put together on the wall. Jean Papillon was the first to accomplish this. In this sense, he is the real inventor of wall-paper as we know it to-day. The papers designed in this new way were so much more attractive than any printed before his time that the idea was quickly seized upon and copied by others engaged in the same industry.

Two of Papillon's famous designs are reproduced here. They show the attempt to imitate the painted Chinese papers that were coming into England and France at this time, and they give the effect of printed cretonne when the flowing pattern is matched and put on the wall.

Jean Papillon was one of the old-time craftsmen who comprehended and exercised every detail of his *métier*. He was both an artist and a thoroughly competent business man. He not only knew the theory of each process in the making of wall-paper—he could and actually did carry out the whole



AN ORIGINAL PAPER OF PAPILLON'S

Used in panels in combination with pine, in the house of Miss Elizabeth Marbury, Sutton Place, New York City



PAPILLON WALL-PAPER SHOWING THE CHINESE INFLUENCE OF
THE CENTURY

The yellow, black, and red are printed; the blue and green are done with a brush. Size of
sheets 42" high by 21" wide

work himself. First he made his designs, next he engraved them on wood-blocks with great skill, then he printed and coloured the papers. After that he sold them and went to his clients' houses and put them in place himself. Imagine the consternation of a wall-paper manufacturer of to-day who found himself confronted with the necessity of performing each and every one of these separate tasks!

The simple biography of Jean Papillon, written by his son and included in his *Treatise on Wood-engraving*, gives us a glimpse of the personality of the man.

My late father, Jean Papillon, was one of the most expert wood-engravers of his time. He was the son of the old Jean Papillon whom I have just mentioned, and was born in St. Quentin in 1661. At the age of two he was taken to Rouen and brought up with his grandfather, and after that he came to Paris to his father's house. His father put him to study with Noël Cochin, a clever etcher of small battle scenes.

After he had lived for some time with Cochin, who was so fond of him that he made him compose battle scenes, sieges, etc. (which Cochin engraved himself to encourage my father), he was apprenticed to a man named Barberot, a draper, who conducted a business in patterns for laces and furnished pen designs for embroideries on linen, and the designs called Marseilles for petticoats.

My father had already, while with Cochin, begun to do wood-engraving of his own accord, although he had never had more than two or three lessons in this art. Since it had been arranged with Barberot that he should design a petticoat a day and be free the rest of the time to work for himself, he invented the idea of engraving on wood the patterns of these petticoats and of stamping the designs from the block. By this method he was able to finish two petticoats in two hours' time. So, while working for the benefit of his master, he also had a great deal of time for himself. This he employed in perfecting himself in designing and in doing

delicate wood-engraving, for which he felt a liking and a talent.

In 1684, or thereabouts, he began to do a few wood-cuts that had merit, and to make a certain reputation among the booksellers, the embroiderers, the upholsterers, the gauze-makers, the ribbon-makers, and other manufacturers for whom he made designs.

It was he who made the designs of laces, cravats, ribbons, sleeve-buckles and coiffure trimmings for the wedding of the Emperor, the King of the Romans, the Dukes of Lorraine, and others, and the Princesses, their wives. He had a special liking for these kinds of work, whose points of divergence and resemblance he knew through and through.


We owe to him the invention in Paris of the *Papiers de Tapisserie*, which he commenced to bring into fashion about 1688. He knew how to place them artistically and with great skill.

He brought this invention to the highest point it had ever reached, in such a manner that, during his lifetime and afterwards, all who took part in this industry copied his designs because they were so full of taste and had such a reputation.

He died on the third of February, 1723, at the age of sixty-two years.

He perfected Vincent le Sueur in the practice of wood-engraving.

He engraved his initials usually with the letters J. P. run together in this fashion,



Papillon opened a shop in Paris, and the increasing popularity of his papers obliged him to take on numerous apprentices. His most useful assistant, however, seems to have been his small son, Jean Michel, who was trained to help his father in all sorts of ways from the time he was nine years old. He describes his astonishment at that tender age, when

his father brought him a wall-paper design of giant poppies which he had just drawn, and, putting it into the boy's hands, bade him engrave it on wood. Jean Michel says, "I was very much amazed, and a little troubled, but I set to work and managed to finish my first engraving without very much assistance. My father was greatly pleased when I showed it to him, and declared that he could not have done better himself."

A proof of this extraordinary piece of work may be seen to-day in the collection of the Papillon in the *Cabinet d'Estampes* of the *Bibliothèque Nationale* in Paris. Because we know that the year of Jean Michel's birth was 1698, we can date the design accurately 1707.

The heart of little Jean Michel was, nevertheless, not in the wall-paper business that was making his father famous. He liked to do wood-engraving, but he had ambitions to do other things than wood-blocks for papers, and he longed to try his hand on some of the designs for vignettes and armorial bearings ordered by the fine gentlemen of the nobility who came "*Au Papillon*" to consult with his father.

My father answered me coldly that it was necessary to think of something more substantial; that I knew very well that every day he had to refuse orders to engrave vignettes of flowers and coats of arms, having too much work to do in making the blocks for our wall-papers, printing them, and going to paste them up in place, both in the city and in the country.

I was then eleven years old, and I also went out to help him.

I was more than ever occupied, both in printing our *papiers de tapisserie* and in illuminating them when I was not engraving the blocks, and in going about, as I have said, into the houses of quality to put them in place. I had scarcely any time to myself.

Like all the old *Dominotiers*, Papillon père still printed his outline in black and coloured or illuminated it just as his predecessors had done. Occasionally also the reds and yellows were printed from wood-blocks with coloured inks. The great difficulty was to find colours that would not spread, as the inks invariably did. The only remedy for this known to Papillon and to all the old printers was to mix a little glue or ox-gall with their ordinary colours as sizing. Outside of the question of colours, Papillon had certain ideas of his own which necessitated some changes in the manner of printing. First of all, he used very large wood-blocks. Why, we do not know. It may have had something to do with the facility of matching up his designs. But the fact remains that some of his blocks measured as much as three feet in length. Their weight must have been excessive.

Fitting these blocks into the small presses allowed to the *Dominotiers* was an impossibility. The only way in which they could be printed was to lay them on the table face up and use a hand roller or a mallet to obtain an impression. This was the method used by Papillon père and his imitators, which lasted until 1766.

Another invention which must be credited to Papillon père is the making of "lustre papers," for which he borrowed a trick from the makers of flock papers, painting the design with a mordant that consisted of a mixture of fish glue and starch, and scattering over it powdered colours or metals.

It does not appear to have been Papillon's custom always to draw a design directly on the wood-block itself. Sometimes the design was first done on paper, like those of the old *Dominotiers*; by a calc the outline was put on the block, and a translation made of the original design.

Papillon's son, in his *Treatise on Wood-engraving*, tells



ALL-OVER DESIGN, ABOUT 1770

Canary-yellow ground, pomegranates in salmon pink, green vines



STENCILLED PAPER, ABOUT 1750

Pale-blue background with rose, mauve, violet, green, and grey



LOUIS XV CHINOISERIE PAPER

Pale-blue background, landscapes in grey and black, medallion frames in dark blue

many curious facts that we may presume he first learned in his father's atelier. One of these is the fact that the block is affected in winter by the warmth of the workman's breath, as he bends over his work. He is advised to wear a mouth pad or mask while doing his engraving. Jean Michel also gives many rules for preventing eye-strain, and discusses at length the question of an engraver's health, for the sake of which he is advised to walk a certain distance each day.

It is difficult to believe that the intelligent Papillon did not make extensive experiments in printing in colour from wood-blocks. Jean Michel, however, does not mention any such attempts—in fact, he always speaks of his father's papers as "illuminated." Yet in 1750 we find one of Papillon's chief apprentices, named Jacques Chauvau, making a great success of paper printed in several colours from superimposed wood-blocks. Jean Michel says of these papers they are printed in oil-colours, and can resist water and dampness without damage. Boulard also, living on the Quay de Geyres next to the Pont au Change, began to print papers in colours and was responsible for their being manufactured in Chartres and in Orleans. "These papers," says Jean Michel, "are being sold at such a miserable price that they have totally driven out the 'illuminated' papers so long in favour during the time of my father."

We must be fair enough to give Jacques Chauvau the credit of perfecting the new method of colour-printing for wall-paper, although we may feel the inspiration of Papillon père back of his work.

About this time the experiments to which M. Clouzot refers were being made in England to perfect printing in colour. Credit for the invention was claimed by John Baptist Jackson, who had also been a pupil of Papillon.

This important betterment of printing the colours, instead of putting them on by hand with a brush, resulted in new developments. Each colour was applied successively with a different wood-block. The designs were "registered" with each other by the aid of *repères*, or guiding marks, that left a little dot on the paper. We see these marks on all hand-blocked papers or fabrics. In order to take advantage of them, the paper had to be laid flat on the table, and the blocks applied meticulously upon it, so that the marks coincided. One colour was printed at a time and left to dry before printing a second one.

Thanks to the careful and painstaking records of Jean Michel Papillon, we know a great deal about his father's pupils and imitators. His prize pupil in wood-engraving was Vincent le Sueur, who could not be surpassed in the making of wood-blocks. Blondel, a relative of Le Sueur, and an engraver named Panseron were also pupils of Papillon père. All of these men made and engraved designs for wall-papers. They are said to have done, "something above the ordinary."

Goupy was a colleague of Papillon, who made wall-papers with great success.

One of the first of Papillon's imitators was a stationer named Adam, who, knowing that the inventor had not protected his designs in any way, copied them, engraving some himself and having several others cut on wood-blocks by different well-known engravers.

In 1740 Jean Michel Papillon sold his father's business to the Widow Langlois, and transferred to her all the wood-blocks used in making their papers. Having given up the work in which he had never taken any real interest, although he had laboured at it diligently enough, he felt free to devote himself to the delicate engraving which he had always

longed to do. But he worked so hard to excel in it that he must have forgotten the rules for an engraver's health. His head became affected, and he showed a tendency toward insanity, but eventually recovered after being sent to a hospital.

Jean Michel's book about wood-engraving, which is called "An Historical and Practical Treatise," was published in 1766 in Paris, and was dedicated to the Marquis de Boyer de Bandol. It treats of the art of wood-engraving in all its practical details, and gives, besides, an account of the great wood-engravers of all time, and of their works, which amounts to a confused and somewhat jumbled catalogue.

The publication of this book was approved in 1735 by the Society of Arts, to which Jean Michel had been admitted two years previously.

In 1768 Jean Michel presented to the Royal Library what he called the "*Recueil des Papillon*," consisting of four large folios containing specimens of the engraving of three generations of this gifted family.

The collection is now in the *Bibliothèque Nationale*. In it will be found specimens of his father's, grandfather's, and uncle's work, besides a large number of engravings done by Jean Michel himself, among them the famous design of giant poppies engraved when he was nine years old.

Meantime the Widow Langlois was having some difficulties with the Papillon business. She had set up the old sign, "*Au Papillon*," when she purchased the business. But Didier Aubert, a former pupil of Papillon, opened a shop in the rue St. Jacques under the same name. This was the occasion of a great lawsuit. To her chagrin the Widow Langlois lost the suit, and the famous name of the master remained in the possession of Didier Aubert.

The growing importance of wall-papers is shown by the increasing number of printers and engravers occupied with the industry at this time. Jean Michel writes in 1766:

The factories of *toile peinte* of the Arsenal and other places have many wood-engravers who are unknown to me, as are also those of the wall-paper factories which, like that of Sieur Huquier, have sprung up in this year.

At the present moment M. N. B. de Poilly, the son of one of the famous Poilly, an engraver on copper, is amusing himself by engraving blocks for flock papers, both on wood and on copper.

The reader will not object, doubtless, if on this occasion I speak of all the other kinds of papers that were formerly in use, and of those which are still used in these western countries. I shall commence with the gold and silver papers with flowers and ornaments, whose date of invention is not far removed. These papers are being made in Frankfort, in Worms, and other German cities. The blocks for them are of yellow copper, and are done in *taille d'épargne*, like wood-blocks. They are heated to a certain temperature to make the sheets of metal adhere to the paper, passing them under a cylinder, or copper engraver's press.

Toward the end of the last century and the beginning of this, a certain Le Breton, father and son, made a reputation for the fabrication of all sorts of marbled papers. Those which were called "paste papers" were made with flour paste, which made them somewhat thick.

Laboissière, another artist who engraved some vignettes on wood, but did not continue the practice of his art, more than forty years ago invented papers imitating natural wood, done with a special large brush always with distemper colours, and with such art that one could not desire paper of this sort better done to imitate the grain of wood. The method of the inventor has been kept and greatly improved.

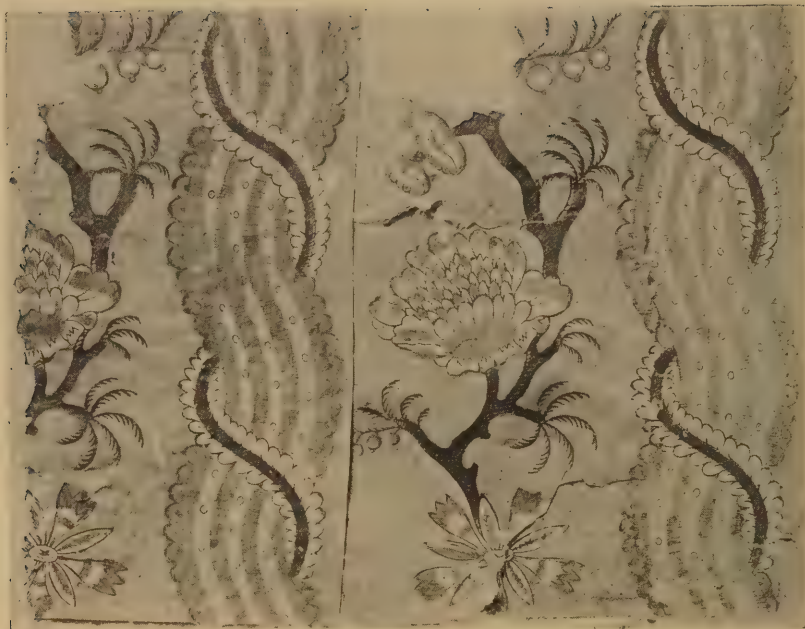
This Laboissière also engraved on wood the hollow of several medals, which he brought into relief on cardboard with a boar's tooth, firmly imbedded in a wooden handle.



LATE SEVENTEENTH CENTURY PAPER IMITATING TEXTILE DESIGN
This paper is similar to that found in the Lee Mansion in Marblehead



EARLY EIGHTEENTH CENTURY CHINOISERIE DESIGN
Emerald green on glazed paper, recalling the motifs of printed Indiennes



A TEXTILE DESIGN ON WALL-PAPER, MADE BY BASSET IN 1730
Ground, blue-green; wavy stripes in two shades of brown and cream; magnolias in the same tones



WALL-PAPER OF 1750 IMITATING PRINTED LINEN
Background, burnt biscuit colour; designs of lace-like drapery and lilies in white

Savage opened a factory in Rheims during Papillon's time ; Letourmy and Rabier-Boulard had wall-paper factories in Orleans between 1720 and 1750 ; Isnard, one in Strasbourg ; Descouteaux, another in Chaumont ; Vautrain in Nancy, and Roche in Lyons.

Dumont (1700 to 1795), Scotin, Vasseau, and Vincent Pesant de Laire were also well known for their work in engraving and printing wall-papers.

Their papers were still printed on small sheets. In 1760, Fournier, paper merchant, who had a shop called "Au Bon Ouvrier," rue Carré St. Martin in Paris, made an attempt to produce paper in long strips by pasting the small sheets together before printing them. Louis XVI in 1778 issued a decree which fixed the length of nine aunes (about 34 feet) as a standard length for a roll of paper. This was obtained by gluing 24 sheets end to end. The name and address of the maker had to be put on the two ends of the roll. This length of about twelve yards, with a width of about twenty inches, remained the standard size for a roll of paper until the metric system was adopted.

If Papillon père had lived a little longer, he would have seen his illuminated papers thrust into the background by English flock papers which imitated velvet and damask and brocade. So great was their popularity that illuminated papers were looked upon as very common and ordinary, and were no longer in demand. Fortunately he never suffered the disappointment of seeing his invention superseded and depreciated by another fashion. At the time of his death the papers he had created were at the zenith of their success.



ONE OF JEAN PAPILLON'S FAMOUS PAPERS
Shown on page 71 in the house of Miss Elizabeth Marbury

CHAPTER VI
CHINESE, ANGLO-CHINESE, AND FRANCO-
CHINESE PAPERS

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CHINESE, ANGLO-CHINESE, AND FRANCO- CHINESE PAPERS

THE Chinese have an old saying, "A picture is a voiceless poem."

The wall-papers that came from the East, brought by Dutch and Portuguese traders in the middle of the sixteenth century, were proof that the Chinese carried this idea into all types of decoration. Their painted wall-hangings, although done by minor artists, were full of rhythm, poetic ideas, and suggestions of idealism.

There is much discussion as to whether the Chinese themselves used papers on the walls of their own houses. A traveller who has spent much time in the East and who is an extremely observant person says that he has seen such wall-decorations in many Chinese homes of the better classes, dating from the Ming Dynasty. They were not, however, like the papers exported into the Western countries, which were made expressly for this purpose. For their own use the Chinese preferred pictures painted on silk, largely with designs of birds and flowers. The coarser designs, with bamboos and landscapes, were destined as gifts to the foreigners.

In the beginning, these papers were not made to be sold in the ordinary way, but were presented by a great Hong or merchant to an important customer to take home as a gift after a sale was consummated. Few of them were to be found in the open market.

When these delightful gifts arrived in foreign ports, they were the objects of much admiration and curiosity. Special orders for sets of similar papers were sent back through travellers on East-bound ships. Soon the commerce in Chinese

papers became important. To avoid the long delays caused by ordering papers specially painted in China and waiting for their delivery, attempts to imitate the designs were made by French and English merchants. This created what we have called Anglo-Chinese and Franco-Chinese papers.

Pictorial art in China had much in common with the art of the *Dominotiers*, for it was done in a flat plane, without attempt to imitate high relief, and without the contrast of light and shade. Chinese papers depended for their success on colour, beauty of design, and balance of composition. They had no perspective. Paintings, reasoned the Chinese, were made to hang on a flat wall, possibly with light coming from both sides. The spectator, too, might move about and look at the picture from different positions. For these reasons, they have always insisted on the omission of background, and on drawings done in a single plane.

The great Hsuan Ho Hua P'u classified Chinese artists under ten different headings, according to the subjects they painted—religion, human figures, buildings, barbarians, dragons and fishes, landscapes, animals, flowers and birds, the bamboo, vegetables and fruits. All of these classes apparently contributed to the production of hand-painted papers, for we find every subject mentioned in the list among the papers that still survive.

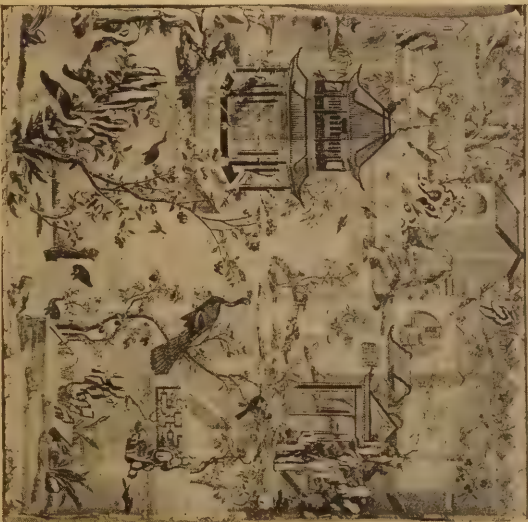
Printing in colour was known in China, certainly in the seventeenth century and perhaps earlier. The first importations of wall-papers, however, were not printed, but were painted by hand on rice paper with gouache and touched up with Chinese ink. The favourite designs up to the middle of the eighteenth century in the Western world were birds and flowers; these were superseded to a large degree after 1750 by landscape papers.



PANEL OF ENGLISH WALL-PAPER DONE IN IMITATION OF THE CHINESE, 1770
Etching, coloured by hand. (Courtesy of Victoria and Albert Museum)

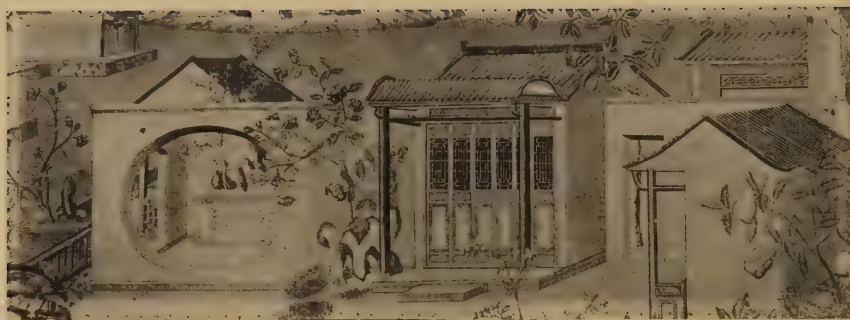


EIGHTEENTH CENTURY CHINESE PAPER FOUND IN A PALAZZO IN CAVALLÀ, PIEDMONT, ITALY
Half of this paper is now owned by Mr. John Magee, of New York



CHINESE PANELS, EARLY EIGHTEENTH CENTURY, MADE IN CHINA FOR EXPORT TO ENGLAND

These panels hung for two hundred years in an English country house before they were acquired by the Metropolitan Museum. The entire set consists of seventeen panels. (Courtesy of Metropolitan Museum)



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Landscape painting had come to its highest development in China during the Sung Dynasty, and the Mongol Dynasty that followed prolonged the traditions of simplicity and directness characteristic of the Sung period; but with the Ming Dynasty (1368-1644) came a love of ornament and elegance that was entirely opposed to these early principles. At this period the first Chinese papers were brought to Europe.

In the beginning, these "foolish extravagances" were looked upon by the English with little favour as being perishable and impractical. "The age was one that respected durability and beauty of texture and was willing to pay for it." Two things, however, operated to bring such decorations into popularity—first, the natural desire of the exclusive classes to have something that was different and so difficult to obtain that it could not be commonized; secondly, the need of having a suitable background for the lacquers and porcelains that the East India Company was steadily introducing into the country.

As shipments of tea from the Orient became more plentiful, shipments of Chinese papers were made with the tea boxes. Hence Mincing Lane, where the tea importers had their place of business, gradually became the centre of distribution for Chinese wall-papers in London.

The demand for these papers soon became so great that the importers ordered from China a quantity of small wood-engravings, coloured by hand by lesser Chinese artists, in water-colours and gouache. These engravings were sent over in packages and fitted together in harmonious designs to form scenes and landscapes, thus obtaining the general effect of painted Chinese papers. Even this did not suffice to meet the demand. Chinese artists were then imported into Eng-

land, and under their guidance, with some direction as to English preferences, imitations were painted on the spot.

Robert Dossie, who wrote "The Handmaid of the Arts," published in 1768, says: "The Chinese, who intermix printing and painting much more than we do, seem to make a very advantageous use of the engraving on wood, in the execution of which they doubtless exceed what we have any conception of here, and produce very fine outline sketches which greatly assist in the painting, even in very large pieces, by means of wooden prints. It were to be wished, therefore, that the engraving on wood was more encouraged and cultivated here, especially as paper-hanging, to the manufacture of which it is greatly subservient, is becoming now a very considerable article of trade."

The average height of Chinese papers is twelve feet. The French landscape papers that came with the beginning of the nineteenth century were usually only six feet high. It was sometimes possible, by cutting the strips in two, to use one Chinese decoration as wall-hangings in two different rooms in our early low-ceilinged American houses.

Shortly after 1770 Robert Morris, the Philadelphia banker, imported from Canton a magnificent Chinese paper consisting of forty strips, each four feet wide and twelve feet high. This paper formed a continuous panorama showing the industries of China at that period—the raising of rice and tea and the making of pottery. For one hundred and thirty years the paper lay unopened in the original box in which it was imported. The case, almost seven feet long, stayed in the attic of the Gerry family of Marblehead until some one appeared who understood how to make use of its contents. At that time a small part of the top of ten strips was cut off and put on the walls of the drawing-room of the King



FINE CHINESE PAPER IMPORTED SHORTLY AFTER 1770 BY ROBERT MORRIS

Given by him to the Gerry family of Marblehead. For one hundred and thirty years this paper lay unopened in the original box in which it was brought to this country. Then a small part was cut off and used in the King Hooper Mansion in Marblehead. Later the entire paper was acquired by Mr. Henry D. Sleeper of Gloucester. The portion that had been on the King Hooper drawing-room was removed at that time. To-day half of the paper is in the ball-room of E. Bruce Merriman, of Providence, R. I., and the remainder in Mr. Sleeper's residence at Gloucester. The subjects treated in this paper are the Cultivation of Tea, the Making of Porcelain, and the Raising of Rice. The complete paper consists of forty strips, each four feet wide and twelve feet high. This photograph was taken in the ball-room of the Merriman house.



CHINESE PAPER IN THE LEE MANSION, MARBLEHEAD, MASS. BUFF, TAN, BROWN, AND GREEN

Hooper Mansion in Marblehead. Subsequently the entire paper was acquired by Mr. Henry D. Sleeper of Gloucester. The portion from the King Hooper Mansion, together with the large section belonging to it, has been recently hung in the ball-room of E. Bruce Merriman, of Providence, R. I.; the remainder is in Mr. Sleeper's house.

Mrs. William Hooper of West Manchester, Mass., owns what is perhaps the finest old Chinese paper in this country. It is painted on very thin silk applied on rice paper, and depicts the history of the tea trade. Its date is prior to 1700. Commodore Robert Bennett Forbes of Boston sent the paper over in the 1840's to Mrs. Forbes, Mrs. Hooper's grandmother, and says in a contemporary letter that it "is very old and very fine."

This paper was on the walls of the Forbes house in Milton until 1900, when it was removed and left unused for eighteen years. When it was once more brought out, to put in Mrs. Forbes' house in West Manchester, it required two months of constant mending and retouching, which was done by the Japanese painter, Murokami. In colour and technique this paper is not surpassed by any other known to be in America.

Another fine hand-painted paper brought to this country about 1750 is in the house of Mr. Theodore Burgess, of Dedham, Massachusetts. The subject is the Cultivation of Tea. This paper is mentioned in Münsterberg's Monograph on "Chinese Art in America."

Occasionally "Chinese papers" were ordered made in England for American homes. Such an order was sent on January 23, 1793, by Thomas Hancock of Boston, who wrote to John Rowe, stationer, London, as follows: "Sir, Inclosed you have the Dimensions of a Room for a Shaded

Hanging to be done after the same Pattern I have sent per Captain Tanner, who will deliver it to you. It's for my own House and entreat the favour of you to Get it Done for me to Come Early in the Spring, or as soon as the nature of the Thing will admitt.

The pattern is all was Left of a Room Lately Come over here, and it takes much in ye Town and will be the only paper-hanging for Sale wh. am of opinion may Answer well. Therefore desire you by all means to get mine well Done and as Cheap as Possible, and if they can make it more beautiful by adding more Birds flying here and there, with Some Landskips at the Bottom, Should like it well. Let the Ground be the same Colour of the Pattern. At the Top and Bottom was a narrow Border of about 2 Inches wide wh. would have to mine. About three or four years ago, my friend Francis Wilks, Esq, had a hanging Done in the Same manner but much handsomer, Sent over here from Mr. Sam Waldon of this place, made by one Dunbar in Aldermanbury, where no doubt he, or some of his successors may be found. In the other part of these Hangings are Great Variety of Different Sorts of Birds, Peacocks, Macoys, Squirril, Monkys, Fruit and Flowers, & c.

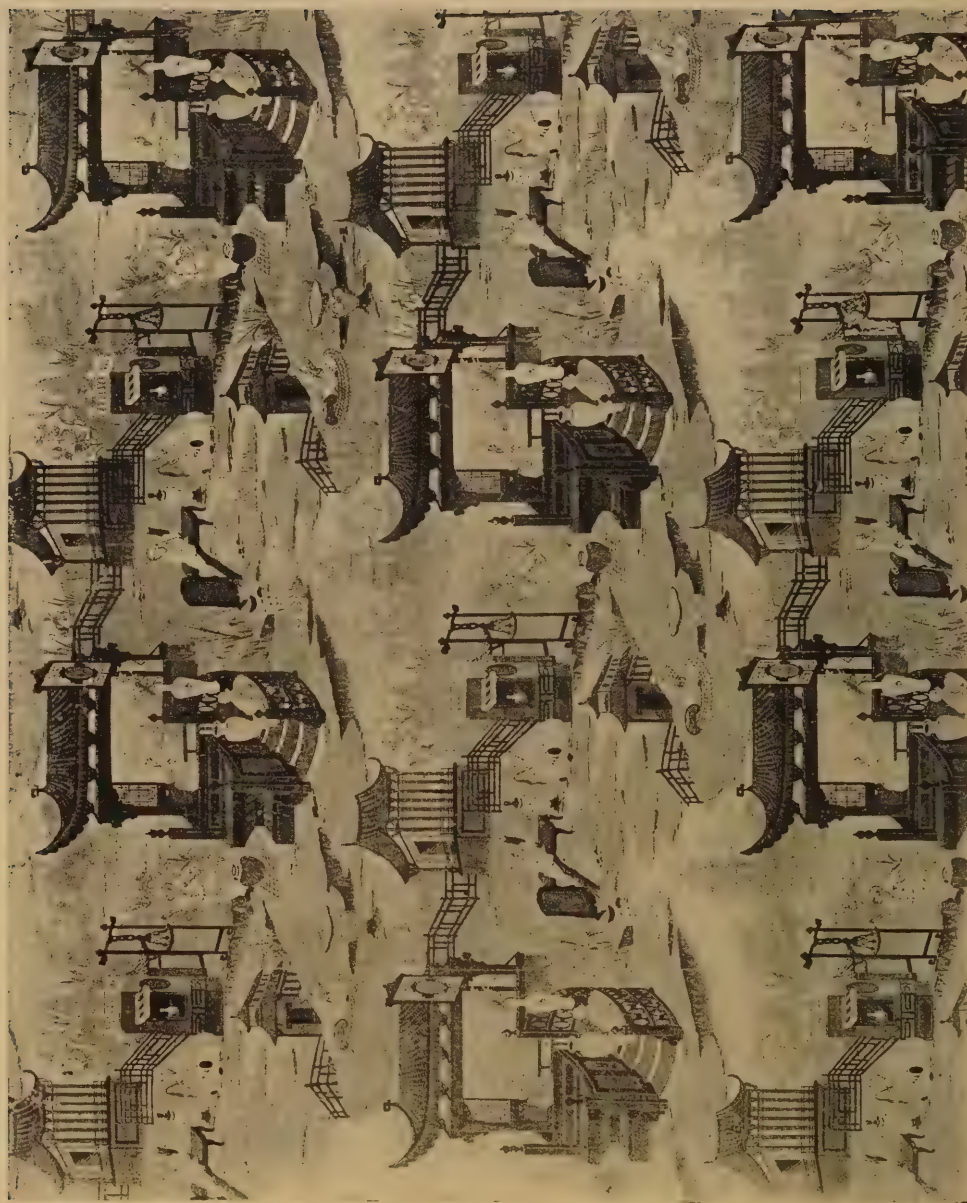
But a greater Variety in the above mentioned of Mr. Waldon's and Should be fond of having mine done by the Same hand if to be mett with. I design if this pleases me to have two Rooms more done for myself. I Think they are handsomer and Better than Painted hangings Done in Oyle, so I Beg your particular Care in procuring this for me, and that the patterns may be Taken Care of and Return'd with my goods.

But to get back to England.

With the advent of Chippendale and Sir William Chambers, and the fashion for the Chinese phase in furniture, Chinese papers became still more popular as backgrounds.



CHINESE PAPER IN THE DINING-ROOM OF THE DOROTHY QUINCY HOUSE, QUINCY, MASS. EARLY EIGHTEENTH CENTURY



CHINESE PAPER IN THE DINING-ROOM OF THE DOROTHY QUINCY HOUSE, QUINCY, MASS. EARLY EIGHTEENTH CENTURY

The Chippendale Chinese Room at Badminton House illustrates a combination of black lacquered furniture with a pale pink Chinese paper, dated about 1750. The paper is very similar to that described by Mrs. Delany in 1746, who, when visiting Cornbury, states that some of its rooms were hung "with flowered Indian paper of flowers and all sorts of birds."

One of the finest examples of these Chinese paper-hangings is to be seen in London to-day in the drawing-room at Coutts Bank, opposite Charing Cross Station. The paper was brought to England by Lord Macartney, the first British Ambassador to China, who returned to England in 1792. Among the presents which he brought back was this set of painted papers, which he presented to Mr. Coutts. The decoration covers about 20 by 30 feet and is 72 feet in height. At the base are streets and waterways. The figures and objects gradually diminish in size until they reach the mountain tops near the cornice of the room. Hundreds of little figures are introduced into the scene, portraying the manners, customs, and industries of the Chinese in every possible manner. Silk-spinning, tea-cultivating, and fig-drying are depicted, and there is also the daily life of the bazaar—marketing, pig-driving, the slaughtering of horses, and other endless details.

The Victoria and Albert Museum has a panel of English wall-paper made around 1770 in imitation of the Chinese, which is most interesting to compare with imported Chinese papers of this same epoch.

In Winnington Hall, Cheshire, there is a delightful Chinese paper in buff and green with bird-cages, decorative branching trees, and small Chinese figures. Evidently this paper was made expressly for French or for English use, for the designs are arranged in panels—a thing that rarely hap-

pens in native Chinese papers. This same fact is true of the Chinese paper discovered in a Palazzo in Cavallà in Piedmont, Italy, of which an illustration is given. The lambrequin, the medallions suspended from tassels, the arches wreathed with garlands, and the background above the mountain tops, strewn with small bouquets, are evidence of strong Louis XVI influence.

Italy until about fifty years ago had no wall-paper factories of her own, and great decorations of wall-papers are seldom found there, except in the provinces lying close to France. In Milan and the surrounding country, French influence occasionally resulted in the adoption of a wall-paper decoration instead of stucco or fresco. The papers used in such cases were Chinese or Franco-Chinese.

In France the Eastern papers were known as "Chinese papers," "Indian papers," or "pagoda papers." The first examples were brought out by Dutch merchants. By 1745 the French Compagnie des Indes was making direct importations. The name of India papers is probably traceable to its connexion with the name of the company.

These papers served at first for screens and fireboards and finally were used for walls. By the middle of the eighteenth century they took a very important place in French decorative art.

The day-book of Lazare Duvaux, one of the merchants of Paris, notes the following sales about this time:

October 5, 1748, to Madame la Comtesse de Maurepas, four stretchers covered with canvas and papier des Indes; white ground, with flowers, figures, and birds, francs 40.

October 21, 1748, to Madame la Reynière, one panel of canvas and Indian paper, 11 feet high by 8 feet wide, white ground with flowers, birds, and figures. For making and matching, francs 96.



STENCILLED AND HAND-PAINTED PAPER DONE IN FRANCE IN THE EARLY EIGHTEENTH CENTURY
UNDER CHINESE INFLUENCE

These panels were made as designs to be used by the silk looms of Lyons. They illustrate the translation of Chinese ideas by French craftsmen. Property of Mrs. J. Watson Webb
Detail of the paper illustrated on page 106



STENCILLED AND HAND-PAINTED PAPER DONE IN FRANCE IN THE EARLY EIGHTEENTH CENTURY
UNDER CHINESE INFLUENCE

These panels were made as designs to be used by the silk looms of Lyons. They illustrate the translation of Chinese ideas by French craftsmen. Property of Mrs. J. Watson Webb

May 6, 1749, to Monseigneur, the Duke of Bouillou, two small rooms or corridors done in India paper. For toile, making, pasting, and matching, francs 48.

June 4, 1751, to the Maréchal de Richelieu, one sheet of India paper with a figure, francs 48.

December 13, 1753, to Madame de Lauraguais, a folding screen of four panels in India paper, francs 72.

November 16, 1754, to Madame de Pompadour, four panels of very fine India paper, francs 266.

July 7, 1758, to Madame de Pompadour, a large varnished panel of very lovely Chinese paper with pagodas; toile and matching, francs 96.

The *Mercure* of June, 1753, announces, "One will find in the shop of Sieur Prudhomme, dealer in paper, rue des Lombards, opposite the street of Cinq Diamants, an assortment of sheets of Chinese paper of different sizes for wall-hangings, overdoors, fire-screens, and paravents."

This was the Epoch of Louis XV, when the fashions of chinoiserie and singerie infected the taste of the day, when the Martin Brothers were making their famous Chinese lacquers, and when artists like Pillement, Boucher, Le Prince, and Huet were following the example of the designers and using Chinese *motifs* in every phase of decoration. Even the Beauvais and Aubusson factories adopted the prevailing style.

French Chinoiserie designs were by no means a literal translation. The French artists gave the little Chinese figures a certain fantastic twist that made them more French than Chinese. So we have a new mode, growing out of the combination of the ideas of the two countries, charming, whimsical, and decorative.

The first attempts in France to imitate Chinese papers are described by L. Sébastien Lenormand:

To obtain successful results, our artists stretched paper absolutely smooth, and used pasteboard stencils cut out according to the designs they wished to form. With one of these stencils they applied on the plain painted background the colour that formed the base of the flowers or leaves. With another pattern similarly cut, they laid over this first colour a darker shade or a different colour, as the picture indicated, and by repeating these operations they succeeded, with a little dexterity, in obtaining a satisfactory copy of the proposed design.

The work was tedious, difficult, and expensive, and did not entirely accomplish the end they wished to attain. The methods employed in the fabrication of printed linen were used with success in this new art. Blocks of wood, engraved in relief, were substituted for stencils and the success was complete.

At the present time in France no papers are more highly cherished, except the rare examples of the *Dominotier's* work, than these Chinese decorations that are so characteristic of the eighteenth century.

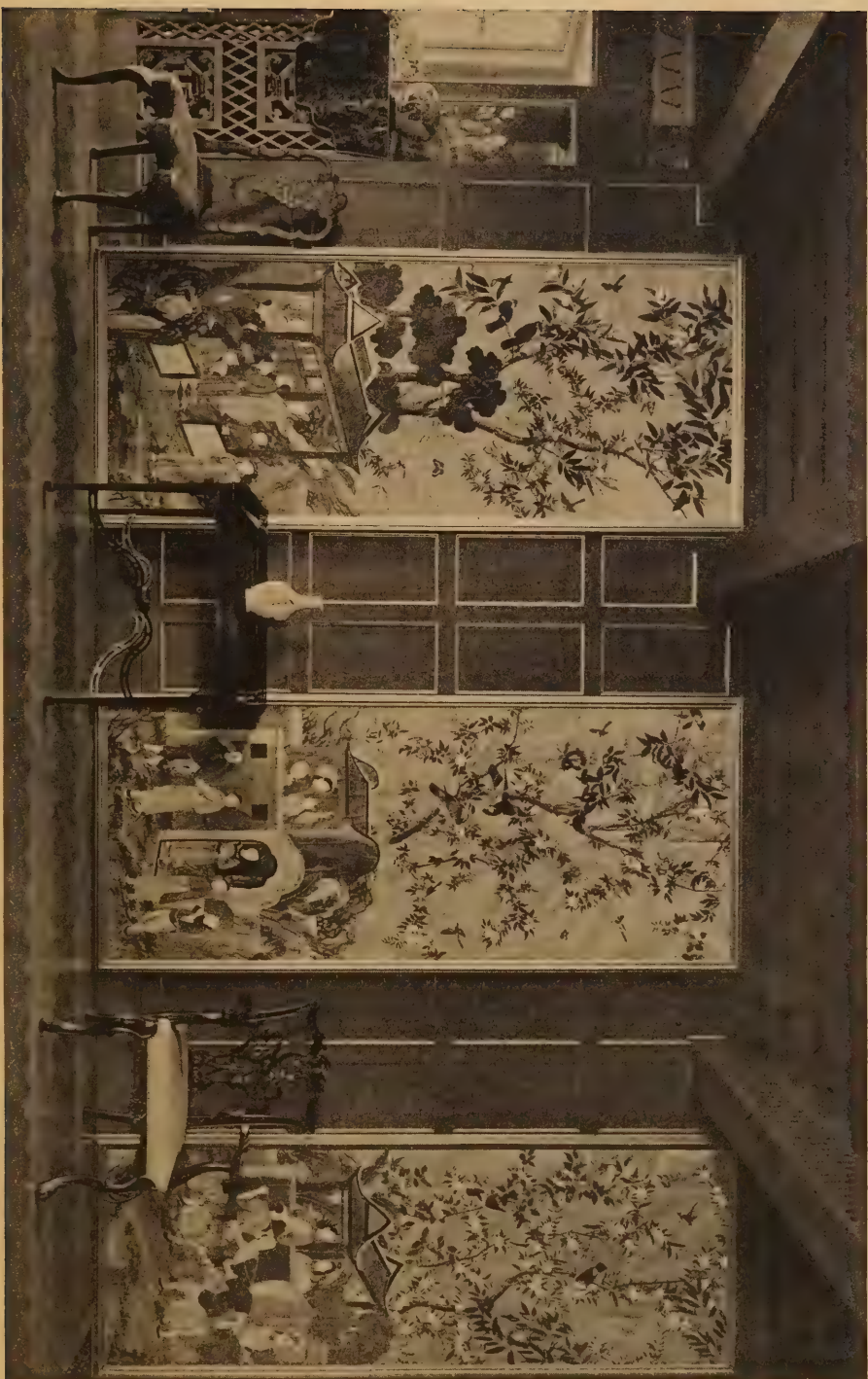


FINE EIGHTEENTH CENTURY CHINESE PAPER FOUND IN AN ATTIC AT WELBECK ABBEY

Subsequently put up in a ball-room at Beau Desert, the residence of the Marquis of Anglesey, in Wales, and now in the possession of Mrs.-J. H. Weaver of Merion, Pa.



IMITATION OF CHINESE PANEL, MADE IN FRANCE IN THE EIGHTEENTH CENTURY



CHINESE PAPER IN THE HOUSE OF MRS. WILLIAM HOOPER, WEST MANCHESTER, MASS.
Mentioned in Muensterberg's *Monograph on Chinese Art in America*



WALL-PAPER DESIGNED BY CIETTI AND PRINTED BY REVEILLON BETWEEN 1780 AND 1789

CHAPTER VII

PERIOD IV

PAPER IMITATING PAINTED PANELS—FRENCH

REVEILLON JACQUEMART ET BÉNARD

CHAPTER VII

PERIOD IV

PAPER IMITATING PAINTED PANELS—FRENCH

A LITTLE stationer named Reveillon, with eighteen francs' savings, made a modest beginning in the rue de l'Arbre Sec. in 1752. At first, like most of the paper-merchants of the day, he bought and sold flock papers. Later he resolved to manufacture wall-papers according to his own ideas, and into his work he put genius and skill, and a technique so superior in its results that the French acclaimed him as an artist of high rank and speedily banished their pet "flocks" to adopt the new papers that he launched.

His chief contribution to the development of wall-paper was the execution of paper panels of such a character that they could be used to build into wood-panelled rooms, in place of decorations painted to order on canvas or on wood. Reveillon, studying the decorators who were most in fashion for this kind of work, decided with a flash of inspiration to employ these same artists to make designs for his panels. If he had not possessed an amazing knowledge of technique, he could never have carried out their compositions successfully; but he was a master of his art. The panels designed for him by Cietti, Huet, Desrais, J. B. Fay, Prieur, Lavallée-Poussin, and Paget are room-decorations more beautiful than any papers made before his time, and the rare examples that still exist may well be regarded as treasures.

In order to devote himself wholly to the manufacture of fine papers, Reveillon soon gave up his stationery business, which brought him in between 25,000 and 30,000 francs a year, and presented it to two of his best workmen. He chose

as the spot for establishing his factory the old *Folie Titon* in the rue de Montreuil, in the Faubourg St. Antoine district, which has always been the site of the wall-paper industry in Paris.

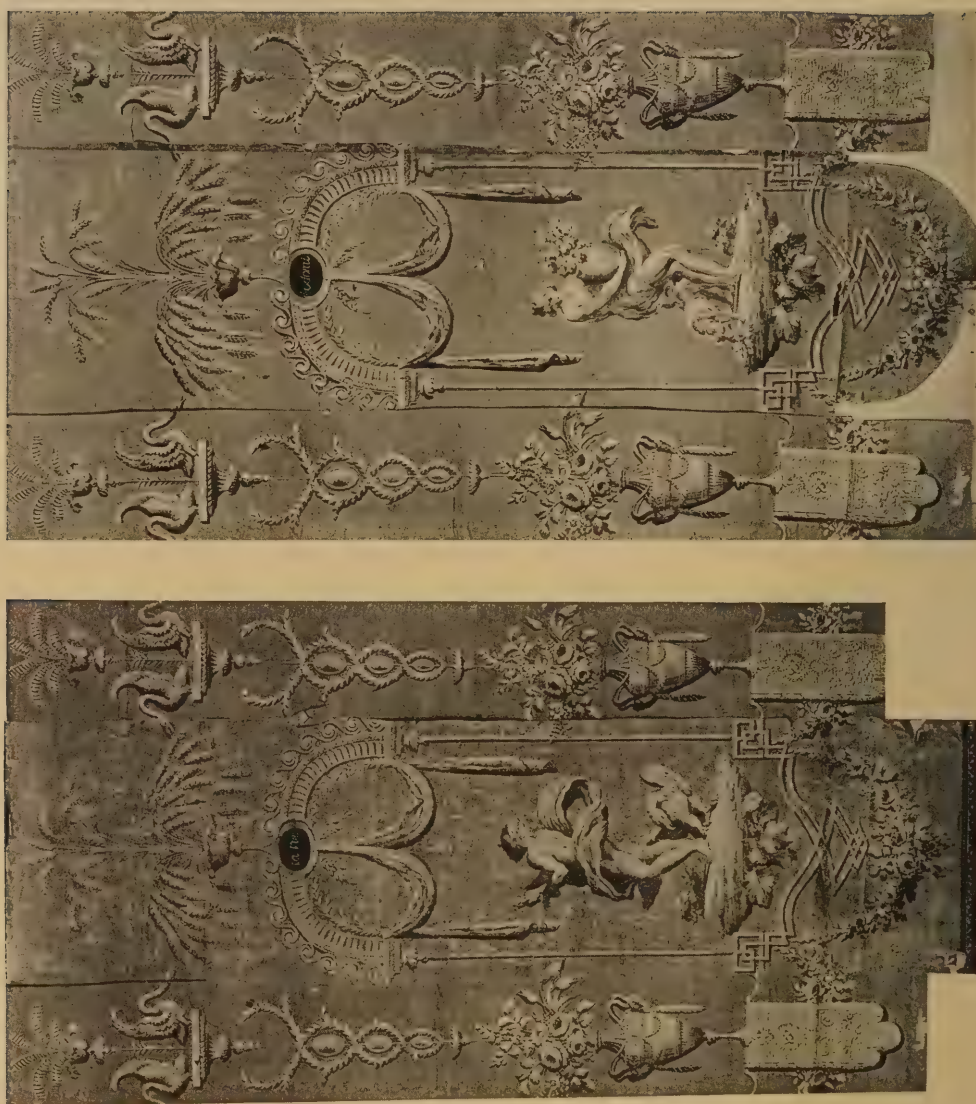
"Titon's Folly," as the house was known, was an enormous dwelling constructed by the rich Titon du Tillet in 1705. He had amassed a great fortune, it is said, in his position of *commissaire de guerre*, and his special vanity was the construction of this sumptuous and luxurious abode, which is noted in the documents of the day as one of the Curiosities of Paris. The dwelling was surrounded by a fine park, made famous by the Montgolfier Brothers, who accomplished the first balloon ascension there in 1783.

Titon du Tillet died in 1762. His property was leased to Reveillon in 1765 and definitely purchased by the manufacturer ten years later. Here Reveillon constructed a building that would accommodate more than 300 workmen. His business soon became celebrated. In 1784 he received from the King (Louis XVI) the title of "Royal Manufactory," which conveyed among other privileges the right to add to his sign the crown and the three fleurs-de-lys. Reveillon's great pride in the success of his undertaking incited him to make constant improvements and innovations. Since he could not find on the market a quality of paper that came up to his standards of what was required for printing his remarkable panels, he purchased a paper-mill at Courtalin-en-Brie in 1770 and began the fabrication of pure vellum paper in imitation of the Dutch. For this he was awarded the prize given in 1786 by the Minister Necker for the Encouragement of Useful Arts.

At Courtalin he made sheets of paper of a larger size than usual, measuring 46 centimetres by 60 centimetres (18 inches by 24 inches). Twenty-four of these sheets glued together formed the length of a roll: the width was in one piece.



REVEILLON'S SIGN, REPRODUCED FROM A DOCUMENT OF THE TIME



TWO PANELS OF THE FIVE SENSES, ISSUED BY REVEILLON
Background, green-blue; vases, figures, and decorations in grisaille

Unfortunately the large scale on which Reveillon conducted his business required a great staff of workmen, engravers, and designers, and made the cost of his productions rather high. His enemies spread the rumour that the master had determined to reduce wages in order to lower costs. This rumour, which Reveillon afterward denied, came at a most unfortunate moment, after a severe winter during which there had already been popular disturbances caused by hunger, cold, and heavy taxes. It resulted in precipitating the disaster which is referred to by Thiers, Carlyle, and Watson as the first outbreak of the French Revolution.

At this time Reveillon's workmen were divided into four classes :

1st Class. The engravers and designers on wood, who earned 50 to 100 sous a day.

2nd Class. The printers and makers of background, who earned 30 to 50 sous a day.

3rd Class. The porters, packers, and mixers of colour, who earned 25 to 30 sous a day.

4th Class. Children of twelve or more, whose wages were 8 to 15 sous a day.

Gluers, who fastened the sheets of paper together, earned up to 3 francs a day.

The artist Paget, who directed the studio of design, was paid 10,000 francs a year, and his artists between 1200 and 5000 francs.

These were good wages, by comparison with current prices among other industries. Reveillon had no intention of reducing them, if we may believe his own published statements. Malicious enemies, however, who were perhaps jealous of his success, set his factory in an uproar over the news of an impending cut.

In the Vatican Archives in Rome there is a letter from Salamon, the Papal nuncio in Paris, which says: "The Sieur Reveillon had the imprudence to say, in an assembly of this district, that the workmen could easily live on twenty sous a day and even on fifteen."

A sou was about equal to a cent. At that time, one tenth of every income was taken in taxes by the Church, while the regular taxes of the State took four tenths more. The people of France were waiting anxiously for the meeting of the States General early in May, with a desperate hope of reforms and justice.

Whether or not Reveillon's reported words were actually used, the rumour created intense excitement and bitterness, both among his employees and among the unemployed of the district. "All during Sunday, the 26th of April, angry groups were gathering to discuss the report and to denounce Reveillon. On Monday, the 27th, a mob collected, searched his house for him, and failing to find him, erected a gallows and hanged him in effigy."

The mob was dispersed the first day. That night bribes of money were freely circulated among the ne'er-do-wells of the neighbourhood. A boat landed at Bercy, loaded with clubs and stones that could serve as weapons. The following day (April 28, 1789) the mob pillaged Reveillon's factory. Bursting into the building, the rioters first flung all the furniture out of doors, then ransacked and looted the place from garret to cellar. Finding in the cellar huge vats of carmine colour which they believed to be wine, they drank it and steeped themselves in it. At last they set fire to the ruins they had created. The Guards were ordered out to quell the disturbance.

We have a description of the scene by an eye-witness, the Count Lavallette, who says:

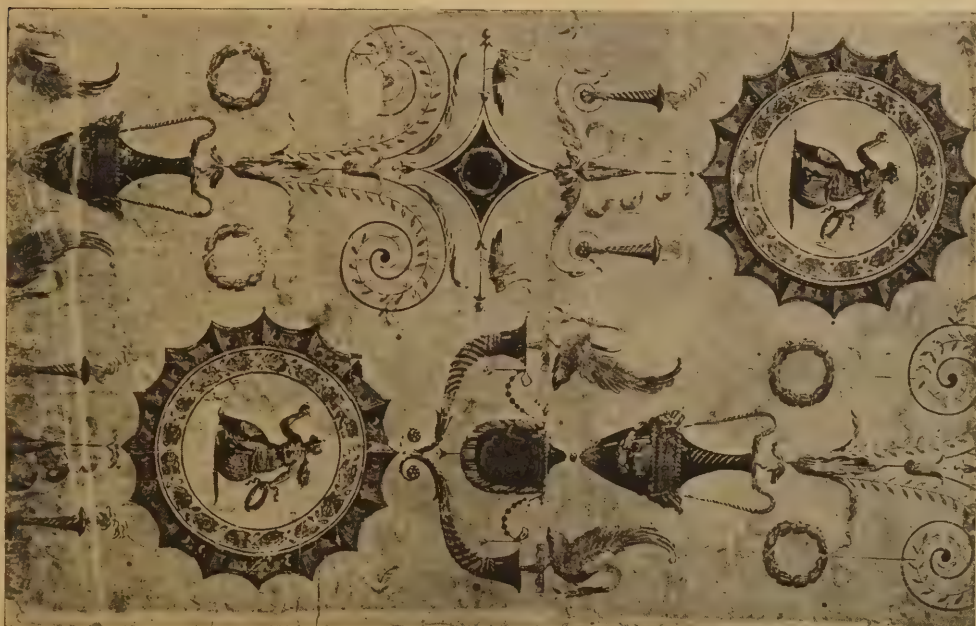
ONE OF REVELLON'S FLOWER PAPERS

It is like a garden in colour, with roses, poppies, lilacs, daffodils, columbines, and larkspur all in bloom



PANEL DESIGNED BY CLETTI AND PRINTED BY REVELLON ABOUT 1780

Pale-blue ground, medallions, blue and green, with figures in ochre, touches of rose-red in arabesques





THE GROTTO: PANEL OF A REVEILLON PAPER
WITH NYMPHS, DOGS, AND FOUNTAINS
Decoration is grisaille on green-blue ground



PANEL OF A REVEILLON PAPER WITH HUNTRESSES,
DOGS, SWANS, etc.

There lived at that time in the Faubourg St. Antoine a wealthy paper-hanging manufacturer called Reveillon. This man employed several hundred work-people, who, being dissatisfied with his refusal to raise their wages, and probably instigated by enemies of their master, resolved to murder him and ransack the establishment by which they got their livelihood. The disturbance soon rose to a great height, and the *guet* or guard of the town not being strong enough to suppress it, a detachment of the regiment of the *Gardes Françaises* was ordered out against the rioters.

Wishing to be a witness of the scene, I went to the spot, and was standing between the plunderers and the troops, when the latter arrived by divisions and fired. Many persons were killed, several were sent to prison, and one man, I believe, hanged a few days afterward.

The inhabitants of the suburb never forgot this military expedition, and I have reason to believe that it contributed greatly to keep alive the spirit of revenge and sedition that prevailed so long among the population of that part of Paris.

The *Folie Titon* was not entirely destroyed during this outbreak. It was occupied two years later by Reveillon's successors, and did not disappear from Paris until 1880, when the present street called the rue Titon was cut through the property.

Reveillon himself, forced to flee before the mob, was admitted to refuge either in the Bastille or the Chatelet. From his retreat he sent the following impassioned protest to the Minister Necker :

An enormous loss ; a house which has been my delight and which is now the picture of desolation ; my credit shaken ; my manufacture totally destroyed, perhaps, because of lack of necessary funds ; but above all (and this is the blow that is most cruel) my name dishonoured, my name now loathed by the class dearest to my heart—this is the dreadful result

of the infamous calumnies spread abroad concerning me! Ah! barbarous enemies, whoever you are, you should be satisfied!

And yet what is my offense? We have seen. I have never wronged anyone, even evil-doers. I have sometimes caused ingratitude, but never unhappiness.

(signed) Reveillon.

The list of objects lost in his factory is thus enumerated:

The belongings of those of my employees who live with me. Also those of my servants. Nothing has been saved.

It is, as yet, impossible to make a complete list from the rough estimate given me. I have lost among other things:

My gold medal

500 louis in gold

Much cash and silverware

All my titles of property

7000 to 8000 francs of banknotes

10,000 to 21,000 francs of valuable designs and choice prints

50,000 francs of glass

50,000 francs of furniture

40,000 francs, of which nearly 30,000 were in papers from the Courtalin factory; and more than 10,000 francs in rolls from my shops, in carmine, in papier peint etc.

I have besides 50,000 to 60,000 francs of repairs to make, and, if I would re-establish my house in its original condition, I should have to spend 50,000 crowns.

In answer to this, Necker replied most courteously in a letter dated June 1st, 1789.

I have taken great interest, monsieur, in your misfortune, and I have read with great emotion, as have all the public, the simple and touching and restrained account of it that you have given. I must commend you also for the praiseworthy discretion with which you have had recourse to the justice and goodness of the King. Surely many others with much



OVERDOOR BY REVELLON

Found in the same room with the Cietti paper illustrated facing page 112

less right would have made greater demands. Nevertheless, situated as I am to defend the interests of the Royal Treasury, although persuaded of the exact truth of your feeling, I have had to plead your cause to the King. Here then, according to your own wishes, is what the King has accorded you.

First, the restoration of your medal which you have so well deserved.

Second, the preservation of the title of *Manufacture Royale*, for your factory, if it be directed henceforth by persons of your choice.

Third, the same favour accorded to the Manufactory of Courtalin, of which you are the owner.

Fourth, the remittance of ten thousand francs for which you are surety.

Fifth, and finally, an indemnity of 30,000 francs. His Majesty has graciously permitted, according to the decree of the Council of 1777, that you shall profit by the favour promised by the King to citizens who have obtained the Medal of Industry, and commands, when your medal is restored to you, that I shall at that time present you to His Majesty, since you have not had this honour.

I hope that these different decisions, and above all the assurance of the King's favour, will restore peace to a life which you have honoured by your talents and the uprightness of your conduct.

I am, with my sincere regards, monsieur,

Your very humble and obedient servant,

(signed) Necker.

Reveillon, in spite of Necker's promise, was never to be presented to His Majesty. When the medal so greatly prized by him was replaced by order of the National Assembly in 1792, it was inscribed:

The fourth Year of Liberty

May 14th 1792

The National Assembly has decided that this medal be

given to J. B. Reveillon to replace the Prize of Industry which he received from the King in the year 1786 for services rendered by him to the Art of Paper-making, and which was stolen from him during the pillage of his house April 28, 1789.

Reveillon betook himself to England after all the excitement had subsided. From London he arranged for the appointment of Jacquemart et Bénard as his successors in Paris.

Six hundred of the citizens of the Faubourg St. Antoine drew up a document declaring that he was a good citizen and that they desired his return—guaranteeing that they would be responsible for his person and his property. But, broken in health and in spirit, Reveillon refused to come back to his own country, where in a few hours the results of twenty years of devoted labour had been swept away. He died in England a few years later.

It is often said that Reveillon played a rôle in the history of *papier peint* as important as that of Oberkampf in *toile de Jouy*. The lives of the two men have strange parallels.

Oberkampf, in 1768, with 600 francs' savings, hired an abandoned building in Jouy; built his own equipment and began to manufacture his famous *toiles*. He used many of the same artists employed by Reveillon—Huet, for example, among them—as designers. In 1787, by edict of Louis XVI, Oberkampf's factory became a royal manufactory. The destruction of the plant in 1815 by the invading Allies, after the battle of Waterloo, ruined him and he died that year of a broken heart.

Both Oberkampf and Reveillon brought to their different arts a special sense of elegance and refinement and grace that has never been surpassed.



ONE OF THE PANELS CALLED THE FIVE SENSES, BY REVEILLON
Collection Charles Huard

While Reveillon was chiefly noted for the panels designed at his command by eminent artists, he also made all the usual sorts of papers that expressed the taste of his day—papers covered with garlands, scattered flowers, bouquets, and ribbons—in a word, all of the delightful trifles that were in favour during the epoch of Louis XVI. These papers are distinguished in design and in colouring. While they were mostly printed in colours from wood-blocks, they still were given a few finishing touches by hand.

One of Reveillon's finest series of panels is reproduced here. It was called "The Five Senses" and is a decoration of great merit, exhibiting the qualities of beautiful drawing, delicate grace, and decorative feeling in which his work excelled. The background is a soft tone of greenish blue; the figures and decorations are in grisaille. To complete the panel, there are narrow *lambris*, to be placed on each side, carried out in exquisite detail.

Another series, designed by Cietti, the Italian, who naturally brought his national ideas to his work, is Pompeian in design. It has a pale-blue background with medallions and arabesques in faded tones of red and yellow and brighter blues. Such designs may be considered the forerunners of the coarser and less delicate Pompeian styles that burst upon Paris during the *Directoire* period.

"The Grotto," with nymphs and dogs and stags, is another beautiful series of panels issued by Reveillon's factory. Like the "Five Senses," the designs are in grisaille against a background of soft colour. It is not difficult to see how admirably they are planned to fit into Louis XVI *boiseries*.

Reveillon inspired some notable efforts among his competitors, chief of whom were the two Englishmen, Arthur and Robert, who had a shop on the Boulevard, on the corner of

the rue Louis le Grand. The few papers left by them show that they profited by Reveillon's taste and skill. Under Louis XVI they printed a series of panels representing the Muses, engraved by Ridé, and others with scenes from the life of Achilles. A series of eight panels in grisaille and sepia are among their masterpieces of printing. These reproduce the canvases of Boucher, Van Loo, Fragonard, Huet, and Charles Delafosse.

Arthur was guillotined during the Terror; his partner continued alone to direct the business. In the year XII (1803) Robert's address was 27 rue de la Place Vendome, and he was producing mosaic papers, many of which had Pompeian designs.

THE SUCCESSORS OF REVEILLON

Beginning in July, 1791, the factory of Reveillon was at his request put into the hands of Jacquemart et Bénard. Reveillon could scarcely have chosen more worthy successors.

In a technical sense, wall-paper had acquired a sureness of execution under the Old Régime difficult to excel. The engraving and printing of the blocks had attained the highest point of perfection. To keep up this standard of excellence was the task of the two men to whose hands Reveillon's business was now entrusted.

Pierre Jacquemart remained in the business until he died in 1804. His son René succeeded him and conducted the enterprise with honour until 1840, when he retired.

Jacquemart et Bénard at first continued all the traditions of Reveillon, using the same designs, as well as the same technique. The changing fashions of the day, however, soon forced them to abandon the old designs and to conform to the more pompous style that was the result of Napoleon's influence.

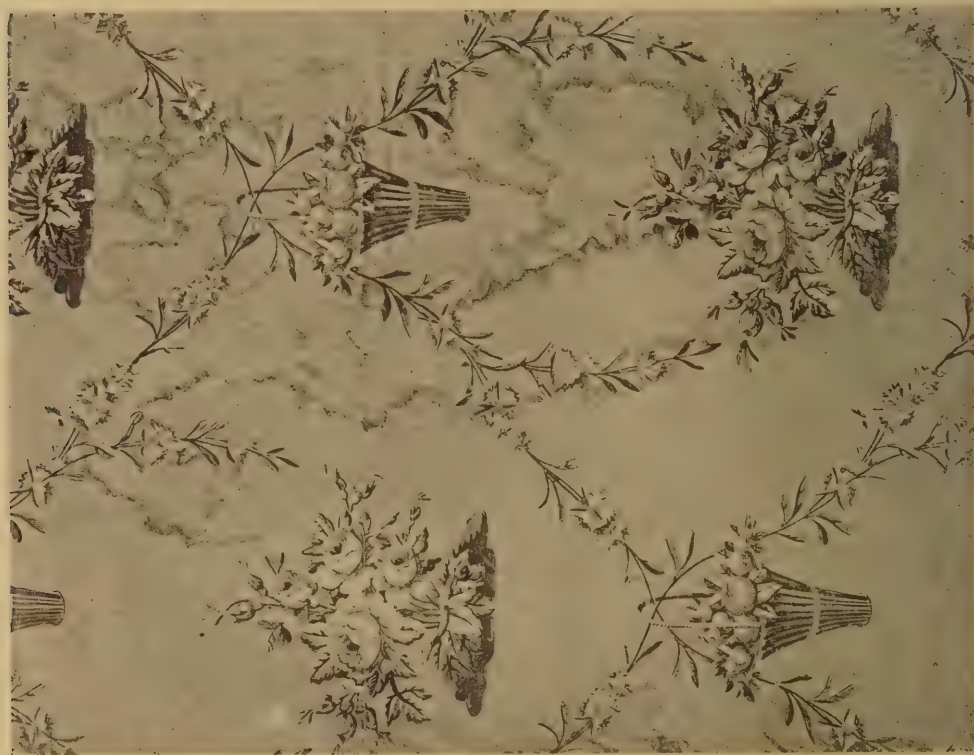
"Like all the other artists of the day," writes Maillou,



TWO OVERDOORS BY ARTHUR ET ROBERT IN THE COLLECTION OF
M. CHARLES HUARD



FRENCH EIGHTEENTH CENTURY PAPER IMITATING TOILE
Background, deep-rose DuBarry, foliage, green, flowers and swans, white



A BEAUTIFUL LOUIS XVI PAPER
Green-blue ground with rose and green in flowers. Baskets, ochre, with the touch of orange used during this epoch to hold all the other tones together

“ Jacquemart and Bénard felt the omnipotent influence of David. So, like every one else, they abandoned the Pompadour and the Rococo, and made their sacrifices to the Greeks and Romans. Reveillon’s beautiful flowers gave place to lances, swords, and helmets ; coquettish lines gave way to the severe ; agreeable colours were superseded by more serious ones ; grace fell before a pretentious style.”

Wall-paper was completely transformed in character at this time.

Curiously enough, the wall-paper business was one of the few industries that survived and flourished in France during the Revolution. Houses like Damiens, Robert, Simon, Legrand, and Jacquemart and Bénard did not suspend business, but, on the contrary, increased their production. Several new houses were opened. Demosthène Dugoure and Anisson-Duperron set up a Republican Factory of Wall-papers in the Place de Carrousel. The name should have been a warrant of success, but alas, the career of this house was cut short by the condemnation to the scaffold of Anisson-Duperron ! Pignet père and Bichon were installed in Lyons ; the name of Legendre became well known.

There was a twofold reason for this prosperity. In the first place, wall-paper was not considered an *industrie de luxe*. It was democratic in its essential spirit. Secondly, the economic crisis, which necessitated the spending of as little money as possible, was decidedly favourable to the use of wall-paper, and quantities of new designs were in demand to bring back some gaiety to the deserted salons.

By an actual count of the old almanachs, we find in Paris in 1803 (An. XII) seventy-seven fabricants and dealers in wall-paper. In 1811 there are ninety-six ; in 1822, one hundred and eight ; in 1836, one hundred and thirty-eight.

Jacquemart, successor to Reveillon, was awarded medals in 1801, 1802, 1806, 1819, 1823, 1827, 1834. It is interesting to see that in 1836 his dépôt is established in the rue de la Paix. A jump from the Faubourg St. Antoine to the rue de la Paix is in itself a witness to the increasing fashionableness of *papier peint*.

Among the artists who worked for Jacquemart were Guérin, Costain, a flower-painter, and Brock, who was a pupil of the two, and who will be heard of later as the artist who designed for Dufour the scenic paper known as "Paul and Virginia."

In the list of patents and inventions of 1800 is a patent for five years, taken out the 28th germinal, An. VIII (April 18, 1800), by Jacquemart and Bénard, for making wall-paper imitating mousseline, or linon batiste. This ingenious process won the firm the award of the jury in 1806. The result was obtained by covering a mauve, rose, or tender blue ground with a wash of white, and while it was still damp, laying on it a piece of actual embroidered mousseline, which took away some of the white and impressed the outline of its design and even the fashion of its weaving upon the surface.

An issue of *Le Mois* during that year called attention to this new invention by giving a sample of the paper with each copy of the magazine, and in an editorial protested vigorously against the granting of this patent.

We believe it our duty to announce that the factory of Lyons called "At the Charité," and another factory of the same city, have already invented the same process. One of these factories about ten years ago received a patent on this invention, and there is even record of a lawsuit about this affair.

In addition, we are also assured that the citizens Lerouge, rue du Colombier, have been making this paper for six months.



FINE LOUIS XVI PAPER ATTRIBUTED TO JACQUEMART et BENARD
Ground, pale blue ; flowers in soft, delicate colours, cupids and architectural details in grisaille



LOUIS XVI WALL-PAPER ILLUSTRATING ONE OF THE DELIGHTS OF THE CHILDREN—THE PEEP-SHOW

It is from their shop that we obtained the sample that is issued with this number.

The citizen Robert, on the Boulevard, is likewise making such a paper; and also the citizens Philipon, Viole, and Leroy.

In Alsace, at Rixheim, such a paper exists in the factory of the citizens Hartmann Rissler et cie.

Just about this time a *bona fide* discovery was made, of inestimable value to the manufacturers of wall-paper. Nicholas Louis Robert, of Essônes, found a way to produce paper of unlimited length, without seams and without divisions. The patent is noted in the same issue of *Le Mois*. Robert took out a five years' patent on January 18, 1799, and received from the kingdom the loan of 8,000 francs. Didot St. Leger, director of the factory, bought the machine with the patent rights from Robert for 25,000 francs. He afterwards went to England, where he carried out more improvements and sold the English rights to a relative.

Meantime Robert, to whom Didot St. Leger had not made the payments agreed upon, brought suit and got back his patent rights for France in 1810. Didot tried to register the English patent in France, but lost his opportunity, since he neglected to come back to the country and set up a machine in running order within the two years stipulated by law.

In this way the important invention was a stranger for some years in the land that had given it birth.

From the list of papers printed by Jacquemart et Bénard, it is not difficult to follow the development of taste, and the changes in ideas of decoration through the Revolution, the Directoire, the Consulate, and the Empire. In 1796 we see executed by this firm a decoration called "Diana," painted by Huet. In 1793 there is a Revolutionary paper with the tri-color, the cockade, the fasces, and the Phrygian bonnet. In

1794 Jacquemart produced a curious paper of negroes fêting Liberty. In 1795 came the paper called "The Triumph of Law," with pyramids and palms, influenced by the campaigns in Egypt. There followed medallions of Hoche and Barras, and "Bonaparte Crowned" in 1802.

After the Revolution, wall-paper manufacturers were required to register their designs. Many of these old documents must have been among the records of the Tribunal of Commerce, which were destroyed at the time of the Commune of 1871. Some of them still exist in another national depository in Paris, and are most interesting to study, for they exemplify the kind of wall-paper produced in France between Year VII and Year X (1798-1802).

Apparently wall-paper was used during this time for constitutional propaganda, as well as for its legitimate purpose of adorning walls. Berthelot, in Year VII, printed a sign which was put inside the doors of the shops, informing the public, "here we have the honour of using the title of Citizen." Hartmann Rissler issued a portrait of Bonaparte destined to be placed in the halls of all the Mairies.

Later in its history, in 1830, wall-paper served the same purpose. There are designs showing Louis Philippe holding a scroll which announces, "From this time on the Charter will be an actuality"; and again a design in which a medallion showing the barricades in the streets alternates with a medallion containing Louis Philippe stepping across the channel, a large umbrella clasped firmly in his hand.



TWO EIGHTEENTH CENTURY PAPERS MADE TO IMITATE MOIRÉ RIBBONS



EIGHTEENTH CENTURY FRENCH WALL-PAPER WITH DESIGN BY
PHILIPPE DE LA SALLE TAKEN FROM PAINTED SILK

CHAPTER VIII

PERIOD IV

PAPER IMITATING PAINTED PANELS—ENGLISH

JOHN BAPTIST JACKSON

CHAPTER VIII

PERIOD IV

PAPER IMITATING PAINTED PANELS—ENGLISH

MR. JACKSON OF BATTERSEA

IT WAS with a view to making something different from the Chinese papers, which were being imitated in France by Papillon and in England by nearly all the wall-paper manufacturers of the eighteenth century, that John Baptist Jackson began the fabrication of classic landscapes and statues for the decoration of walls.

Jackson was born in 1701 and apprenticed to learn his trade to the engraver Kirkhall. He went to Paris in 1726, probably because he could not find occupation in his own country, for wood-engraving at that time was not a flourishing art in England.

In Paris, we have news of him, not always to his credit, through the writings of Jean Michel Papillon, who says :

On his arrival in Paris, he came to ask me for work. For several months I gave him something to do, to earn his bread, all of which he repaid with ingratitude by making a copy of a fleuron of my design and offering it, before delivering the block to me, to the very person for whom I had had him make it. When this was discovered, I did not wish to employ him any longer on my wood-blocks ; so he ran about to all the printers of Paris and offered his engravings ready-made for almost nothing. A number of printing shops took advantage of his distress and filled up with his work.

They were done in a certain shallow and insipid style, with small mosaics, after designs of snuff-boxes.

Jackson, being obliged from sheer necessity to leave Paris, where he could get no work to do, travelled over France and

then, disgusted with his art, followed a painter who went to Rome. From there he went to Venice, where, they say, he got married, and afterwards went back to England, his own country.

On his return to England, finding no demand for woodcuts to illustrate books, he tried to turn his knowledge to the printing of paper-hangings, and opened a factory in Battersea. It was there that he produced the famous series of "Venetian prints" mentioned by Horace Walpole, and the series of landscape panels and medallions which are a curious mixture of Piranesi and Pillement and Venetian influence.

In 1754 Jackson published a book under the pretentious title, "An Essay on the Invention of Engraving and Printing in Chiaro oscuro, as practised by Albert Dürer, Hugo di Carpi, etc., and the Application of it to the making of Paper Hangings of Taste, Duration and Elegance, by Mr. Jackson of Battersea. Illustrated with Prints in proper colours."

The book is written in the third person, largely about himself, and indicates a complete satisfaction with his own knowledge and skill as well as a somewhat lamentable ignorance of the work of his contemporaries and their predecessors. In it he styles himself "author of that Paper Manufactory now carrying on at Battersea."

If we are to believe Mr. Jackson, he alone is responsible for the invention of printing paper-hangings in chiaroscuro. He remarks, in his bombastic style :

After having said all this, it may seem highly improper to give to Mr. Jackson the merit of inventing this art ; but let me be permitted to say that an art recovered is little less than an art invented. The works of the former artists remain indeed ; but the manner in which they were done is

entirely lost : the inventing then of the manner is really due to this latter undertaker, since no writings, or other remains, are to be found by which the method of former artists can be discovered, or in what manner they executed their works ; nor, in truth, has the Italian method, since the beginning of the 16th. century, been attempted by any one but Mr. Jackson.

It is slightly disconcerting to find that Nicholas le Sueur had engraved several cuts in this manner about 1730, the very time when Jackson was living in Paris. The principles of the art had also been applied in France to the execution of paper-hangings upwards of fifty years before Jackson attempted to establish the same kind of manufacture in England.

But Mr. Jackson's assurance is complete. He wishes to enrich his native country with his discoveries. He asserts :

Certainly Mr. Jackson, the person of whom we speak, has not spent less time and pains, applied less assiduity, or travelled to fewer distant countries in search of perfecting his art, than other men ; having passed 20 years in France and Italy to complete himself in drawing after the best masters in the best schools, and to see what antiquity had most worthy the attention of a student in his particular pursuits. After all this time in perfecting himself in his discoveries, like a true lover of his native country, he is returned with a design to communicate all the means which his endeavours can contribute to enrich the land where he drew his first breath, by adding to its commerce, and employing its inhabitants, and yet, like a citizen of it, he would willingly enjoy some little share of those advantages before he leaves this world, which he must leave behind him to his countrymen when he shall be no more.

In favour of his own papers and in disparagement of the Chinese style, he launches this diatribe :

It need not be mentioned to any Person of the least Taste how much this Way of finishing Paper exceeds every other hitherto known; 'tis true, however, that the gay, glaring Colors in broad Patches of red, green, yellow, blue, etc., which are to pass for flowers and other Objects which delight the Eye that has no true Judgment belonging to it, are not to be found in this as in the Common Paper—but colors softening into one another, with Harmony and Repose, and true Imitations of Nature in Drawing and Design. Nor are there Lions leaping from Bough to Bough like Cats, Houses in the Air, Clouds and Sky upon the Ground, a thorough Confusion of all the Elements, nor Men and Women with every other Animal, turned Monsters, like the Figures on Chinese Paper, ever to be seen in this work.

Jackson's papers were all printed in oil with wooden blocks worked by a rolling press which seems to have been an invention of his own. Apparently they were done in three or four colours ranging from cream, through sepia, to black. The engravings made by him in Rome and Venice, copies of Rembrandt and Titian and other old masters, were used as the subjects.

He speaks of their advantages and their qualities.

By this way of printing paper, the Inventor has contrived that the Lights and Shades shall be broad and bold and give great relief to the Figures; the finest prints of all, the Antique Statues, which imitate Drawings, are introduced into Niches of *chiaro oscuro* in the Pannals of the Paper—these are surrounded with a Mosaic work in imitation of Frames, or with Festoons and Garlands of Flowers, with great Elegance and Taste.

Thus the person who cannot purchase the Statues themselves may have these prints in their places, and may as effectually show his Taste and Admiration of the ancient Artists in this manner of fitting up and furnishing the Apartments



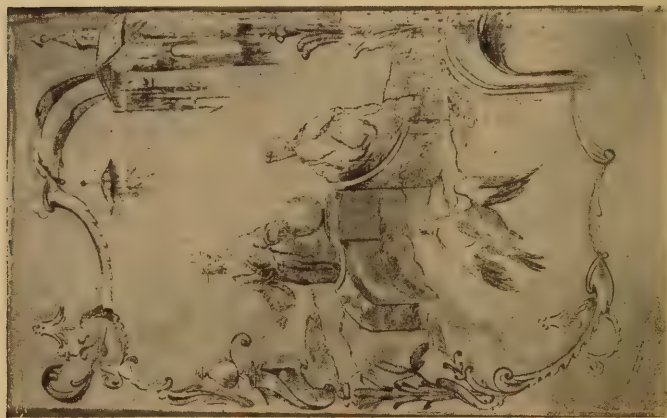
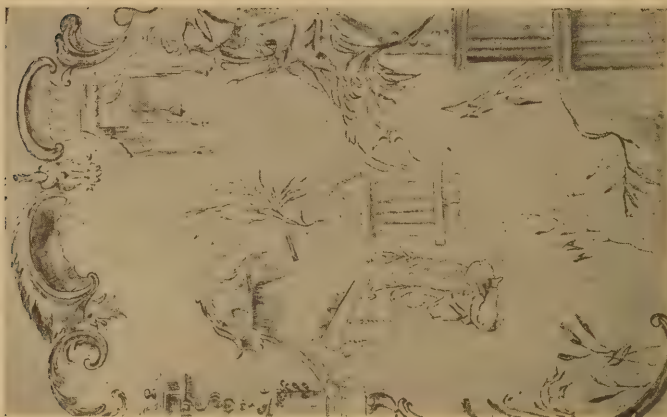
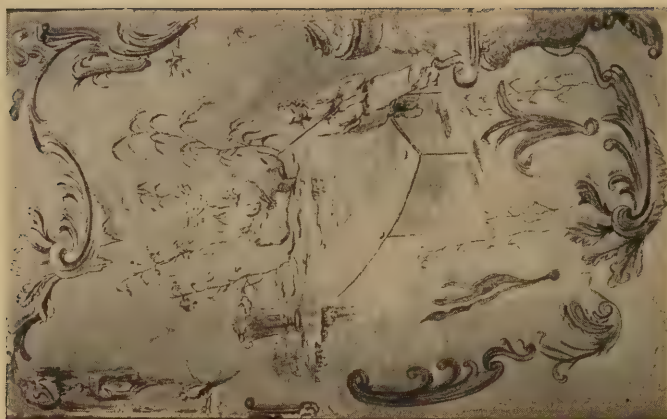
FRAGMENT OF WALL-PAPER FROM DODDINGTON HALL, LINCOLNSHIRE, PRINTED BY JOHN BAPTIST JACKSON
 Done in oil-colours from wood-blocks. (Victoria and Albert Museum)



A JACKSON OF BATTERSEA PAPER IN THE UPPER HALL OF HARINGTON HOUSE, BOURTON-ON-THE-WATER, GLOUCESTERSHIRE
Ruins, green on a pinkish-grey ground, Rocco borders, sepia. This paper is dated 1786



A JACKSON OF BATTERSEA PAPER IN THE UPPER HALL OF HARRINGTON HOUSE, BOURTON-ON-THE-WATER, GLOUCESTERSHIRE
 Ruins, green on a pinkish-grey ground. Rococo borders, sepia. This paper is dated 1786



A JACKSON OF BATTERSEA PAPER IN THE UPPER HALL OF HARINGTON HOUSE, BOURTON-ON-THE-WATER, GLOUCESTERSHIRE
Ruins, green on a pinkish-grey ground, Rococo borders, sepia. This paper is dated 1786

as in the most expensive. 'Tis the choice and not the price which discovers the true taste of the possessor !

Among the statues destined thus to be introduced into the daily life of the English nation were the Apollo Belvedere, The Dying Gladiator, and the Venus de Medici. The landscape subjects included designs after Claude Lorraine, Salvator Rosa, and Canaletto's Views of Venice.

Saloons in Imitation of Stucco may be done in this manner, and Staircases in every Taste as may be agreeable.

These papers being done in oil, the Colour will never fly off—no water or damp can have the least effect on it.

Curiously enough, two of Jackson's papers, never before recognized as his handiwork, have been found in two important historical houses in America.

One set was in the original Van Rensselaer Manor House in Albany, and since its removal has been kept in the possession of Mr. William Van Rensselaer. It was brought from Holland at the time the house was built, and hung in the hallway. When the house was dismantled, part of it being given to Williams College and some of the interior woodwork being built into the present Van Rensselaer house, the question of the removal of the paper was a serious one. The task was finally accomplished by hanging saturated sheets in front of the paper panels until the moisture penetrated them and made them roll off the walls. Jackson's claim that water or damp would not affect the colour was substantiated—the paper suffered no ill effects.

The borders of the Van Rensselaer panels were in lemon yellow—the landscapes in sepia.

The second set of Jackson's papers that came to America is to-day in the Jeremiah Lee Mansion in Marblehead, now occupied by the Marblehead Historical Society. This latter set

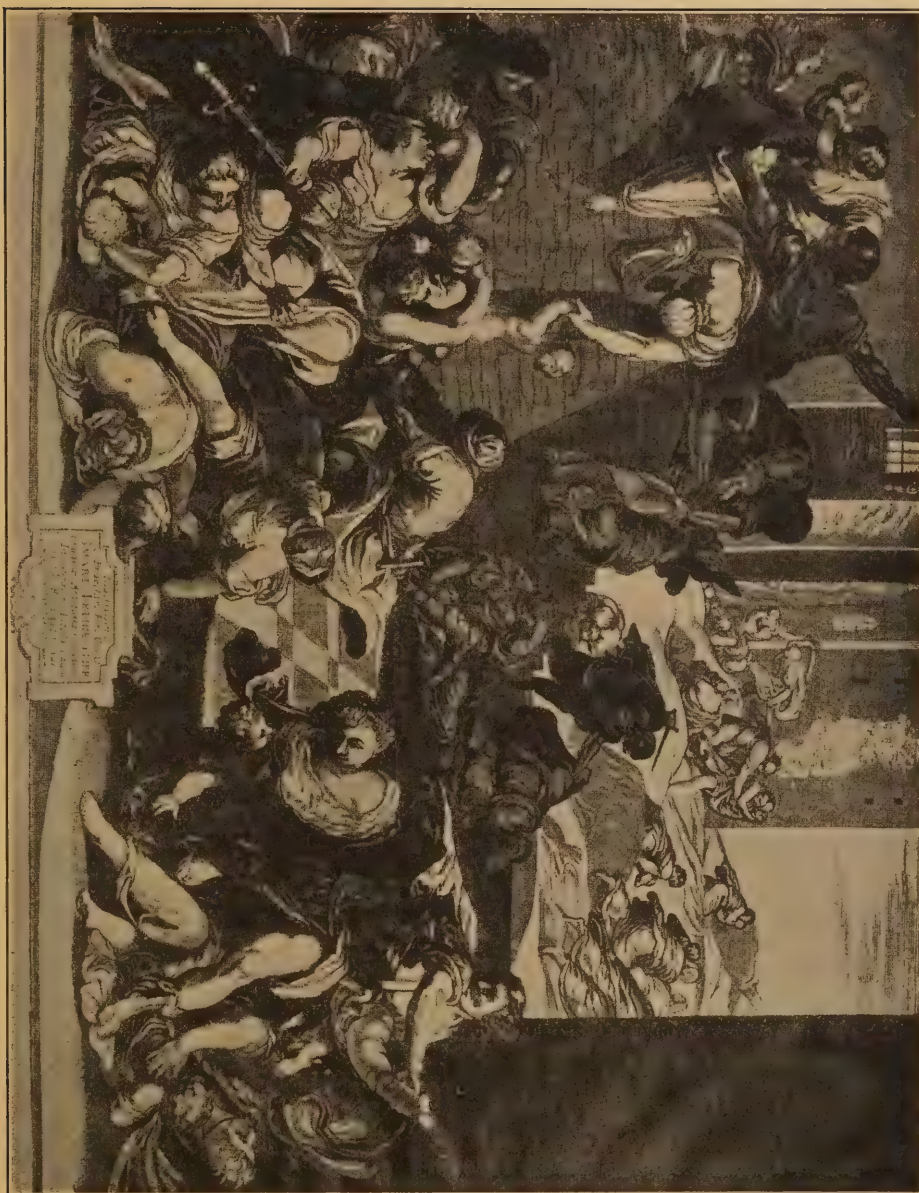
was purchased in 1768 at 11 Regent Street, London, which was evidently a dépôt for the products of the Battersea Factory.

In both of these sets, the panels are surrounded by very elaborate, printed Rococo frames, intended to represent the Italian idea of stucco work to which Jackson was so devoted. The views consist of large, Piranesi-like landscapes and ruins. Between them small medallions were used, also surrounded by important Rococo frames. Panels of trophies completed the decoration: small overdoor motifs and corner ornaments were added to leave no wall-space unadorned.

Happening to have in my possession a complete set of photographs of one of Jackson's papers in Harington House, England, I spent an interesting hour comparing them with the two papers in this country. One of the Harington House panels is identical with that in the Albany Manor House. Another panel in the Manor House is identical with that in the Lee Mansion. In addition, the frames, the general style, and the arrangement of the three papers are so strikingly similar that there is no question that they were done by the same hand.

Notwithstanding Mr. Jackson's efforts to counteract the tendency to Chinese design, the fashion persisted. Chinese methods were used, as well. These consisted largely in the intermixing of printing and painting, and are best exemplified in England by the work that was done in the factory of the Eckhardts, in Chelsea.

Public opinion seems to be unanimous that the majority of Jackson's papers were atrocious when they were in place. But Horace Walpole writes of them so delightfully that we cannot resist quoting the letter in which he speaks of the Venetian prints. They were used in Strawberry Hill, "that



ONE OF JACKSON'S VENETIAN PRINTS IN STRAWBERRY HILL, THE HOME OF HORACE WALPOLE
(Courtesy of the Upholsters)



ONE OF JACKSON'S VENETIAN PRINTS IN STRAWBERRY HILL, THE HOME OF
HORACE WALPOLE
(Courtesy of the *Upholsterer*)

plaything house" which he bought from Mrs. Chevenix, a fashionable toy-dealer. "I got it out of Mrs. Chevenix's shop," he writes, "and it is the prettiest bauble you ever saw. It is set in enamelled meadows, with filigree hedges. * * * Dowagers as plenty as flounders inhabit all around and Pope's ghost is just now skimming under my window by a most poetical moonlight * * * I have about land enough to keep such a farm as Noah's when he set up in the Ark with a pair of each kind."

We are finally admitted to the mansion. "Now you shall walk into the house; the bow-window leads into a little parlour hung with a stone-coloured Gothic paper and Jackson's Venetian prints: from hence you come to the hall and staircase. Imagine the walls covered with (I call it paper painted in perspective to resemble) Gothic fretwork. The room on the ground floor nearest you is a bed-chamber hung with yellow paper and prints framed in a manner invented by Lord Cadogan, with black and white borders, printed; over this is Mr. Chute's bed-chamber, hung with red in the same manner; in the tower beyond it is the charming closet where I am writing to you.

It is hung with green paper and water-colour pictures; out of this closet is the room where we always live, hung with a blue and white paper, adorned with festoons, and a thousand plump chairs, couches and luxurious settees, covered with linen of the same pattern. Underneath this is a cool little hall where we generally dine, hung with paper to imitate Dutch tiles.

All this is interesting because it sheds light on the popularity of wall-paper at the time. Not a room in Strawberry Hill was unpapered, to judge from this account.

In a later letter Walpole confesses that he had been unable to like the Venetian prints so long as they pretended to

be copies of Titian. "When I gave them the air of barbarous bas-reliefs," he says, "they succeeded to a miracle."

Although Jackson did not attain his desire of making his statues and reproductions of the antique a vital part of English life, he is by all means the most important and the most interesting designer of his time in England.



THE MONUMENTS OF PARIS, DESIGNED BY BROCK AND ISSUED BY DUFOUR IN 1814
Formerly in the Cook-Oliver house, Salem: recently acquired by the Society for the Preservation of New England Antiquities

CHAPTER IX

PERIOD V

THE EPOCH OF SCENIC PAPERS

JEAN ZUBER JOSEPH DUFOUR

ALL-OVER DESIGNS OF THE PERIOD

CHAPTER IX

PERIOD V

THE EPOCH OF SCENIC PAPERS

LATE in the eighteenth century began the fifth great epoch of wall-paper in France, which may be characterized as the Epoch of Scenic Papers.

This particular period is perhaps of more intense interest to America than any preceding it. French and American blood had just been shed in a common cause; the relation between the two countries was warm and close. What was done by the French set the fashion for America. Hence many of the new designs in scenic papers that were the exciting novelty in Paris were brought to this country to be placed in American homes, where they may still be seen to-day. The history of scenic papers in France thus also becomes the history of scenic papers in America.

The stress and struggle of early colonial days were over. Prosperity and even wealth was developing among certain families. Freed from worry about the insistent necessities of life, Americans had time to give more attention to the adornment of their homes and were able to indulge themselves in some of the "costly importations."

It was still a matter of moment, however, when one of these scenic papers was brought over as a wedding-gift or a birthday or anniversary present by some sea-captain specially charged with its transportation. The paper was carried across the ocean in its original small sheets, these being sometimes wrapped in tin-foil tubes to protect them from the dampness of the sea trip. Each one was numbered, and when they reached

their destination they were put together on the walls by the aid of a chart, after the fashion of children's picture puzzles.

Very few scenic papers found their way below the Mason and Dixon line. They stayed mostly in or near the Northern seaport towns where they landed. To the dwellings of the old New Englanders they brought a riot of colour that appeared almost licentious after the severity of whitewashed walls. They filled the rooms with movement, with romance, and with light. Around the prim furniture they created a glamour of adventure that was strangely incongruous and eminently satisfying. They gave the exact note of abandon needed to redeem the asperity and bareness of these colonial interiors. Southerners, however, preferred wood-panelled rooms to these luxuries of paper.

It has been estimated that over two hundred examples of French scenic papers of the early nineteenth century are to be found in various places in this country, still in an excellent state of preservation. The work of making a complete catalogue is difficult and discouraging because of the amazing lack of information possessed by most of the present owners. "I have no idea what the paper is called." "There is no name on it." "I do not know what scenes it represents." "It was imported from Holland or England and must therefore be Dutch or English." These are some of the replies to questions asked by letter. Nevertheless two years of work have enabled me to include in this volume a list of one hundred and forty-three examples and their owners.

All of the famous papers can be easily identified and dated. The preparation of such a decoration was a matter of no small importance. A year or more was spent in engraving the blocks. The fact of this undertaking was noised about, and the name of the paper was registered, almost as if it were a

child of the fabricant. The number of strips that constituted a complete paper is generally known.

Possibly the description of noted papers complete with their dates and their sizes, here published for the first time, may be of aid to future generations in identifying their heirlooms. The list may also serve to correct the erroneous impression that the size of the room was sent abroad and the paper made expressly to fit. It is quite possible that whoever was entrusted with the delicate mission of selecting a scenic paper to bring back to this country was given the number of running feet in the room as a guide. If a paper with only twenty panels proved too small, he was obliged to choose another containing twenty-four or thirty strips. Scenic papers were not "made to measure." This was possible only with papers that were painted by hand, of which there is an account in the following chapter.

It is a common error, repeated invariably by most of the would-be historians of wall-paper, to state that the first scenic paper printed in colour was the "*Vues de Suisse*," by Zuber, which appeared in 1804.

The frontispiece is an illustration in colour of a paper owned by the Metropolitan Museum which proves that this cannot be true. It is a pure *Directoire* paper, made by Robert. The charming little figures and the architectural features are in grey and sepia; the trees are of a gentle green, and the sky is melting blue. This paper must have antedated the "*Vues de Suisse*" by ten years or more. Mrs. Paul Moore of Convent, New Jersey, and Mrs. George Fales Baker, Jr., of New York, both own complete rooms of this delightful old design.

There is another beautiful *Directoire* paper, which, so far as I know, exists only in the two places in this country

—a house in Salem and a house in Nantucket where it has recently been removed from the walls. It has arches formed of small white flowers, solidly massed, and slender columns wreathed with them. Between the arches, against the blue sky, are landscapes and architectural scenes in grisaille, and in the foreground are small figures reminiscent of designs of Bosio.

Both of these early scenic papers are comparatively simple so far as the problem of colour-printing goes, and are limited to a repetition of the design within a certain number of strips, but they possess every element that created the success of landscape paper—charm of composition, imaginative unfolding of a story, diversity of subject, and delight of the colour sense. We may be sure that, where an atelier had a staff capable of producing two such papers, there must have been more from the same source, although we have no record of them.

We are indebted to Mr. Harry Wearne for the information that Jacquemart et Bénard published at least one scenic paper.

Years ago, in the attic of a house in Albany, Mr. Wearne discovered an old paper with the maker's name on the back. It proved to be the same hunting paper that is to be found on the walls of the John Albion Andrew house in Salem, built in 1818 and later owned by the Saffords. The mark is a monogram made up of R, J, and B, intertwined, and was the stamp used by Jacquemart et Bénard when they were appointed Reveillon's successors.

Even half a century before the *Directoire* period, makers of *papiers tontisses* had created what were practically scenic papers in their large panel pictures, which imitated landscapes, seascapes, and figure-paintings in natural colours. In

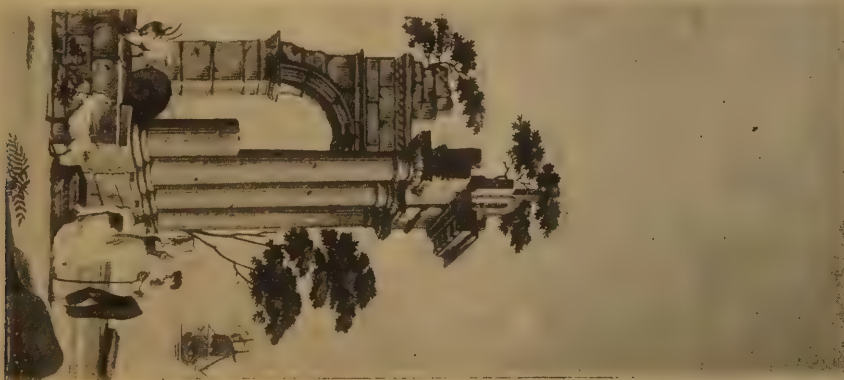
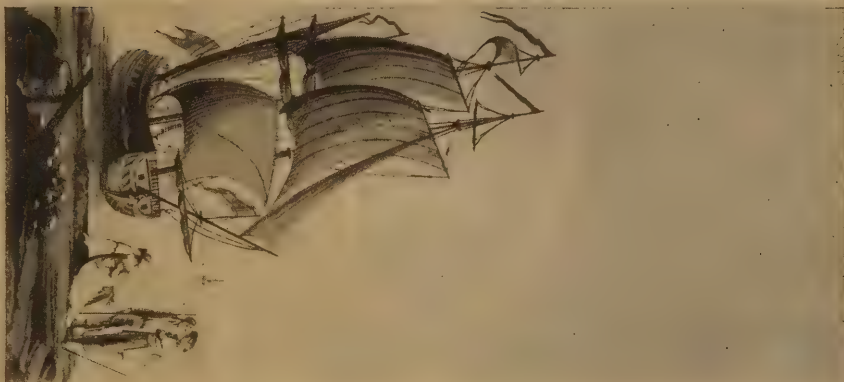


GRISTLE PAPER, EARLY NINETEENTH CENTURY, WITH LANDSCAPE AND MARINE SCENES
(Courtesy of Metropolitan Museum)



TWO EMPIRE WALL-PAPER PANELS IN BRILLIANT COLOURS

Representing America in the garb of an Indian with a macaw, and Christopher Columbus with the Spanish flag



LES PORTIQUES D'ATHÈNES

Wall-paper panels in the dining-room of J. Bayard Verplanck at Fishkill on the Hudson, New York



LES PORTIQUES D'ATHÈNES

Wall-paper panels in the dining-room of J. Bayard Verplanck at Fishkill on the Hudson, New York

preceding pages has been given Jean Michel Papillon's description of one of these papers in the Chateau de Bruyères, and we have seen how Simon in 1735 applied for permission to make landscapes and verdures by means of chopped wool. The Roman ruins and Venetian scenes brought out in England toward 1750 by Jackson of Battersea were also virtually scenic papers. All these first attempts should carefully be studied to understand the development of landscape walls.

Unlike their ancestors, however, the scenic papers of the nineteenth century were generally planned, not to use in panels, but to cover the walls of a room completely, running above a wainscot or a chair-rail in a continuous scene without repetition. The usual number of strips in a landscape paper of this sort varied between twenty and thirty, which, allowing for openings such as doors and windows and fireplace, was sufficient to cover the walls of a fair-sized room.

Scenic papers were brought into special prominence by Jean Zuber and Joseph Dufour early in the eighteen hundreds.

Zuber had been for five or six years a travelling salesman for the Nicholas Dolphus Textile and Wall-paper Printing Company of Mulhouse in Alsace, which was founded in 1790 by Jean Jacques Dolphus. In 1797 the establishment passed into the hands of Hartmann Rissler et Cie, who put Jean Zuber in charge. He was commissioned to find new and cheaper quarters for the business and selected the Hospice of the Teutonic Knights on the hills of Rixheim, setting up forty-eight printing tables in the halls and the refectory of the old Commandery.

In 1802 Zuber became sole proprietor of the factory. His agent in Paris was the Widow Puzenat, at 16, rue de Reuilly. There was still an office at Mulhouse, in care of Engelmann Thierry.

In 1820 a mill at Roppenzwiller was added to the plant, to produce raw paper and chemicals for making the colours. The Zuber manufactory in Rixheim was the first to print continuous rolls in colour, in 1829. In 1850 Zuber brought back from Manchester, England, the first printing machine used in France with rollers around the circumference of a huge drum. A few years later almost all wall-papers were printed by cylinder machines.

Jean Zuber, like Reveillon, believed in employing the best artists as designers. The most notable member of his staff was an artist from the Royal Manufactory of the Gobelins, Joseph Laurent Malaine, who took refuge in Alsace with Zuber at the beginning of the Terror. The son of a Flemish painter of some merit, Malaine excelled in the treatment of flowers in vases and baskets. His "Parrot and basket of flowers" and some of his decorative overdoors are well known. Mongin, Rugendas, Ehrmann, Zipelius, Fuchs, and Deltil were also among Zuber's good designers.

What may be called a preliminary attempt at making little landscapes in medallions had been essayed by Zuber in 1802. This is a paper with South Sea Island native scenes, framed with wreaths of coral and shells. A sample was registered and still exists in the legal dépôt in Paris. In 1804 was issued the paper called the "*Vues de Suisse*," mistakenly given credit for being the first printed landscape paper. It was designed by Mongin. Crude in colour and in style, it nevertheless aroused great interest.

After the launching of the *Vues de Suisse*, Zuber appears not to have made any pretentious attempt at landscape paper until 1825, when he brought out *Paysage des Lointains*, and 1830, when he issued the *Paysages de Brésil* in colour, painted by Rugendas.



SCENIC PAPER IN THE ABRAHAM WHEELWRIGHT HOUSE, NEWBURYPORT, MASS.

"Scenic America" was first printed in 1834. It was painted by Zipelius and Ehrmann with views in colour of West Point, Niagara Falls, New York Bay, Boston Harbor, the Natural Bridge in Virginia, and a dance of the Winnebago Indians. This is especially notable as showing that the interest between France and America was reciprocal.

In 1838 came the Horse Race, in grisaille, the actual title of which is "*Courses des Chevaux*." This paper showed racing in Rome, obstacle-racing in France, and flat-racing at Newmarket. This same year Zuber issued an interesting paper called the "War of Independence," which is little known in this country, since it has not been printed for over sixty years. It represents our Continental soldiers and the important English, French, and American generals of the Revolution.

"Isola Bella" was brought out in 1843, and "Eldorado" appeared in 1848 in colours, designed by Ehrmann and Zipelius. "The Zones" were later added to the long list of successes achieved by this house.

One of Zuber's early papers has been discovered in the historic home of Martin Van Buren, in Kinderhook, New York. It is the *Paysage à Chasse*, in colours, of 1831, which completely fills the two sides of the great entrance hall.

The Van Buren house, called "Lindenwald," was begun by Peter Van Ness in 1780, improved by his son Judge Van Ness, and again enlarged and improved by Mr. Van Buren, who purchased the place after he returned from Washington, named it, and gave it its chief distinction. Martin Van Buren passed twenty years of his retirement there on his two hundred acres in Kinderhook.

George Alfred Townsend, in an account of his visit to "Lindenwald" which appeared in the New York Sun, May 24, 1891, says:

The feature of this hall, I had almost said its beauty, is the foreign wall-paper, in large landscapes, representing hunters on horseback with guns and dogs breaking into Rhenish vales, where milkmaids are surprised and invite flirtations.

The human figures are nearly a foot high ; the mountains and woods, rocks and streams, panoramic ; the colours, daring and loud.

I liked it because it was Dutchy and took Van Buren, who put it here, into the atmosphere of Jordaens and Van der Halst. About three panels of the landscape were on each side wall five or six feet high, with a sky above that to the ceiling.

Here, no doubt, sat old Martin many a warm afternoon, taking the breezes from the Berkshire hills to the Catskills.

Mr. Townsend omitted in his description one of the most interesting features of this paper—the printed balustrade about 16 inches high. Below the balustrade is a baseboard with groups of flutings.

The colour of the paper is indeed like that of Dutch pictures. There is a blue-green sky (evidently painted over), a strip of sunlight above the horizon, and, below that, groups of hunters and dogs, horses, trees, and rocks, in warm tones of brown and green with bright colours in the costumes. The coat of varnish that has been given to the paper has added to the rich and deep old tones.

There are fifty-one strips of this paper in all in the hallway. Since the original paper contained thirty-two strips, a full set and part of another were evidently employed to cover the walls. Unfortunately they were applied directly to the plaster and are sadly in need of restoration.

Zuber had the honour of being the only manufacturer in the provinces who rivalled the productions of the Parisian makers. In Paris, Joseph Dufour was at the head of the group of men who were making distinguished picture papers.



PAYSAGE À CHASSE. PRINTED BY ZUBER, IN 1831
 A coloured landscape paper in the hall of Lindenwald, the house of Martin Van Buren, at Kinderhook, New York. A feature of the paper is the printed balustrade that runs the length of the hall



PAYSAGE À CHASSE, PRINTED BY ZUBER IN 1831

A coloured landscape paper in the hall of Lindenwald, the house of Martin Van Buren, at Kinderhook, New York. A feature of the paper is the printed balustrade that runs the length of the hall

Dufour came from Macon in 1807 and established in Paris, at 10, rue Beauveau, the factory which is to-day occupied by Charles Follot. The old building has yielded up many of the secrets of its former occupant to the observing and sympathetic tenant of to-day. When I met and talked with Monsieur Follot last summer, he was full of enthusiasm over some of his latest discoveries.

The most important is the finding of Dufour's account-books from the years 1824 to 1831. These Monsieur Follot brought out with delight to show me. They are written in Dufour's own handwriting and furnish not only the list of scenic papers which he was publishing at the time, but the prices at which they were sold, and the various purchasers. It is very interesting to read that the price for a set of the *Monuments de Paris* was fifty francs, and that of the *Vues d'Italie*, twenty-five francs. A very badly restored set of the *Monuments* was recently offered in Paris for ten thousand francs. A fine set was sold lately in New York for twenty-five hundred dollars.

In a room which was formerly a bedroom, and which Monsieur Follot has just converted into an office, he made another discovery. "My father always told me," he said, "that he felt sure there was a set of the original Cupid and Psyche paper on this wall under the present wall-hangings. When we began our alterations, we uncovered a large panel of the paper. On it was written by Dufour himself, as you can see by comparing the handwriting with that of the account-books, 'This paper was invented by Joseph Dufour in the year 1816.' I was so elated that I felt like telephoning immediately to M. Clouzot to come quickly! It establishes the date of this paper, which has been in question for so long."

Monsieur Follot's father, when he purchased the building,

found a room stacked with old wood-blocks that had been used in printing Dufour's papers. Since these blocks were not included in the purchase price, he went to Dufour's daughter, then Madame Bergeron, to inquire about them. "Can I purchase them?" he asked.

"If you will donate the money to one of my charities," answered the quick-witted Madame Bergeron. Follot in this way acquired the blocks for *Les Incas* and other papers of Dufour, and at the request of Madame Bergeron deposited the money for the benefit of the children who work in the wall-paper factories. The hundreds of small boys who act as "aids," hanging the long strips of paper up to dry, and the young girls employed in the ateliers in different capacities thus benefited by the kindness of the daughter of one of the great patrons of the wall-paper industry.

Monsieur Follot also owns, among other treasures, the original designs in colour that were made for many of Dufour's papers, among them those for the "Twelve Months of the Year," done by Fragonard fils in 1808, and the design for "*Les Incas*." It is interesting to compare these originals with the reproductions. The original of *Les Incas* is, for example, much softer and more agreeable in colour than the printed paper. "I believe that it was the artist's intention," says M. Follot, "to produce the paper in a more delicate colour-key, but the bad taste of the time demanded strident colouring, and the paper was printed to suit the public taste."

The papers of Dufour were undoubtedly the most popular scenic papers in America. The "*Monuments de Paris*" and the "*Vues d'Italie*" were especial favourites. The list appended to this book, although not a complete catalogue, shows this at a glance.



DIRECTOIRE WALL-PAPER WITH ARCHES OF GREEN FOLIAGE ON BLUE GROUND. BY DUSERRE ET CIE
 Figures and details in rose and salmon. (Musée des Arts Decoratifs)



THE FABLES OF LA FONTAINE

Directoire wall-paper with medallions and arcades of green foliage on pale-blue ground. The motifs are in rose and grisaille. (Musée des Arts Décoratifs)



OFFRANDE À CÉRÈS

Directoire wall-paper with drapery and fruit, in tones of grisaille and sepia

Dufour began his career by making drapery papers. He divided the walls of a room into long narrow panels, separated by lances, garlands, or architectural ornaments, between which he placed paper imitating folds of silk. Sometimes these folds were arranged in the direction of the width, more often they were dropped lengthwise, from the frieze to the base, in the form of curtains. To accompany these draperies he printed galons and tassels, flowers and ornaments in gilt, to run along the frieze. A whole room of this drapery-paper exists to-day in the old Pickering house in Wenham, Mass., where it was placed in 1806. It is done in browns and tans, with an embroidery design in white at the top and base of the drapery.

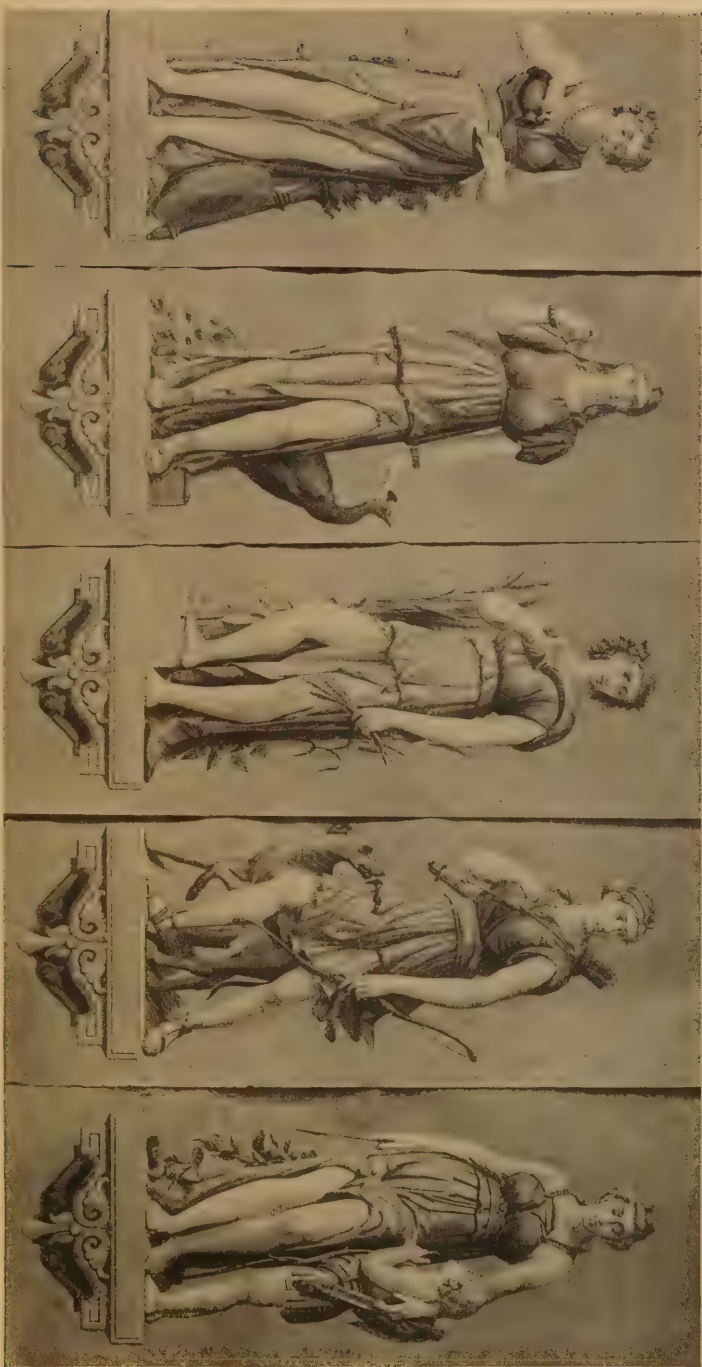
Drapery-papers, like every novelty, had a certain vogue. But very soon Dufour turned his attention to the making of more important decorations for rooms. He printed in 1805 and showed at the Exposition in 1806 the paper that made the beginning of his fame, which he was to crown later with the achievement of the "Cupid and Psyche" paper. The first scenic paper of Dufour's, said to be "the most curious product of its kind that the art had yet produced," is entered in his ledger under the name of "*Paysage Indien et Voyages du Capitaine Cook*." It is better known, however, as "*Sauvages de la Mer Pacifique*," since Dufour published a small descriptive booklet under this title in the year XIII (1804-1805) from the press of Moiroux of Macon. A copy of this rare booklet still exists in the library of Macon. Another is in the possession of Mrs. Zilpha I. Smith of Augusta, Maine, and through her kindness I am able to print a translation (see chapter XIII). The scenes in the paper are "Composed upon discoveries made by Captain Cook, La Pérouse, and other travellers."

At least four sets of this interesting paper came to America. An incomplete set is in the Pennsylvania Museum in Fairmount Park, Philadelphia, presented by Dr. Anna Mitchell McAllister. Another series has been discovered in the Ham house in Peabody, Massachusetts. Miss Annie Symonds, the present owner, says that there was once a "Key" to the paper, which has disappeared. Still a third set is in the Ruel-Williams Mansion, 74 Coney Street, Augusta, Maine, where it was placed in 1807. A fourth set has just come to light in the possession of Mrs. Charles A. Brown, 40 Chestnut Street, Salem, Massachusetts. This set has never been hung; it was given to Mrs. Brown by her grandmother, a very straitlaced lady, who, unfortunately, destroyed three of the strips, which she regarded as "improper."

The Captain Cook paper is like tapestry in its effect, rich and full in colour, and most picturesque with views and costumes of the islanders.

The "*Galérie Mythologique*," a classic paper in grisaille, was printed by Dufour in 1814. The only known set in this country is in "Vizcaya," the house of Mr. James Deering, at Miami, Florida. Composed of 24 strips, this paper represents The Vengeance of Ceres, Phaëton and Apollo, Venus and Diana, The Judgment of Paris, Time and the Seasons, and The Muses. In addition there were six strips with beautifully designed trophies or accessories, to be used between the panels.

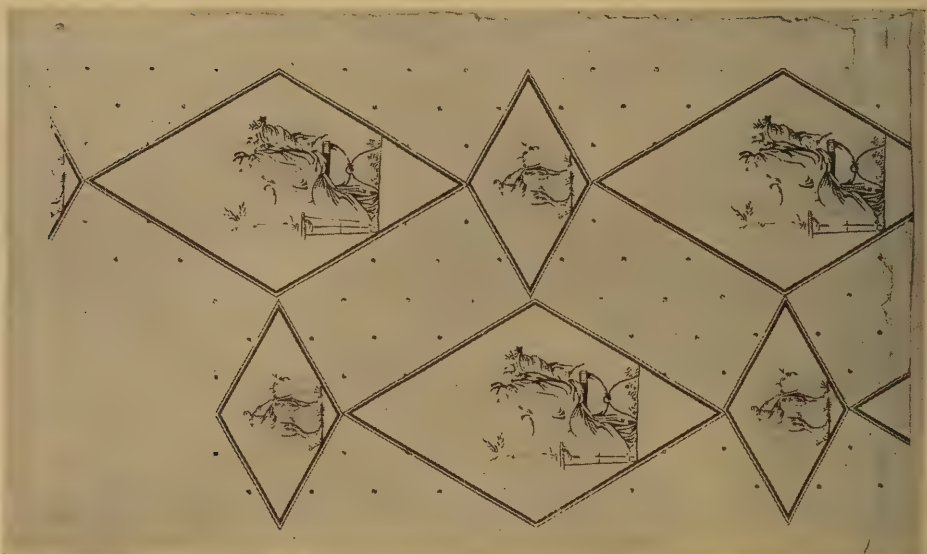
But Dufour's masterpiece was to be "*Les Amours de Psyché*" (Cupid and Psyche). The commission to design it was given to Louis Laffitte, who had won the *Grand Prix de Rome* in 1791. Four of his designs were exhibited in the Salon of 1817. Mader père made the cartoons for engrav-



HEBE, JUNO, CERES, DIANA, AND VENUS. DECORATIVE PANELS PRINTED BY DUFOUR ABOUT 1830
Grissaille on a rose background



A SIMPLE *DIRECTOIRE* ALL-OVER PAPER WITH A LEAF DESIGN
Tones of red-brown on yellow ground



DIRECTOIRE PAPER BY SIMON
Pale lemon-yellow ground, lozenges outlined in black, figures in violet and gold

ing the 1500 blocks. All but thirty of these blocks are being used to-day in printing the modern edition of the famous paper. Thirty new blocks have been substituted in place of those that were worn out.

The Cupid and Psyche paper is purely Neo-Classic in design; the figures are drawn with great elegance and grace; and the old mythological story is told in twelve different pictures that will always remain the most distinguished production of their epoch.

A panel of an original set of Cupid and Psyche was discovered back of a large mirror in the house in Salem built by John Albion Andrew in 1818, and later owned by the Saffords. An original set is in the Bonaparte house in Philadelphia, now owned by Mrs. Walter James. The Rosenbach Galleries in Philadelphia also own an original set. In one of the most famous Empire interiors in France, the Chateau de Valençay, a set was installed at the time of publication and is still in place. Here it is used as a frieze above a wainscoting in an extremely high-ceilinged room.

Other scenic papers that made Dufour's name a household word were "*Les Français en Egypte*" (The French in Egypt), of which a set is in the Chicago Art Institute, and "*Les Monuments de Paris*," which, as we have said, is to be found in twelve different localities in New York, New England, and Virginia.

"*Paul et Virginie*" was printed by Dufour in 1820, and designed by Brock. It has been found in but one house in the United States—the Blaine house in Carlisle, Pa., now owned by Mr. J. Webster Henderson.

About the same time appeared "*Les Rives de Bosphore*" (The Banks of the Bosphorus), examples of which are in the house of Mrs. Rodney Mason, Sacket Harbor, New York;

in a house on Maple Street, Montpelier, Vermont, where it was placed in honour of a visit of Lafayette ; and in the drawing-room of the Col. William Raymond Lee house in Marblehead, Mass., now owned by Mr. Kemble. A fragment is to be found in the Monroe Tavern, Lexington, Mass.

The colourful paper called "The Adventures of Telemachus" was printed by Dufour in 1825, and also proved to be a popular paper in America. Andrew Jackson was so delighted with it that he put it in the hall of "The Hermitage," and it may be seen in many other less notable houses.

The Bay of Naples paper (its real name was "*Vues d'Italie*") proved another of Dufour's successes. At least ten different sets have been traced in old American houses. It is sometimes found in grisaille or in sepia, and sometimes in grey with a blue sky. Dufour's own description of this paper says that he printed it in grey, dark brown, olive, or stone-colour.

Other well-known Dufour papers were The Olympic Fêtes, the Views of Lyons, Views of Hereford, Views of London, and various panoramic views of different countries, including the *Paysage Turc* and the *Paysage Indien*.

In general, all of the great scenic papers published in Paris between 1804 and 1840 can be divided into four typical classes. They illustrate as a rule either subjects from history, like the Campaigns in Italy and in Egypt, intended as delicate flattery to the Emperor Napoleon ; subjects from mythology and literature ; or panoramic views of well-known cities or countries.

To complete these scenic papers, when they were placed on a wall where there was no wainscot, it was often customary to use a paper balustrade or *soubassement* below them. This was printed separately, and did not form a component part



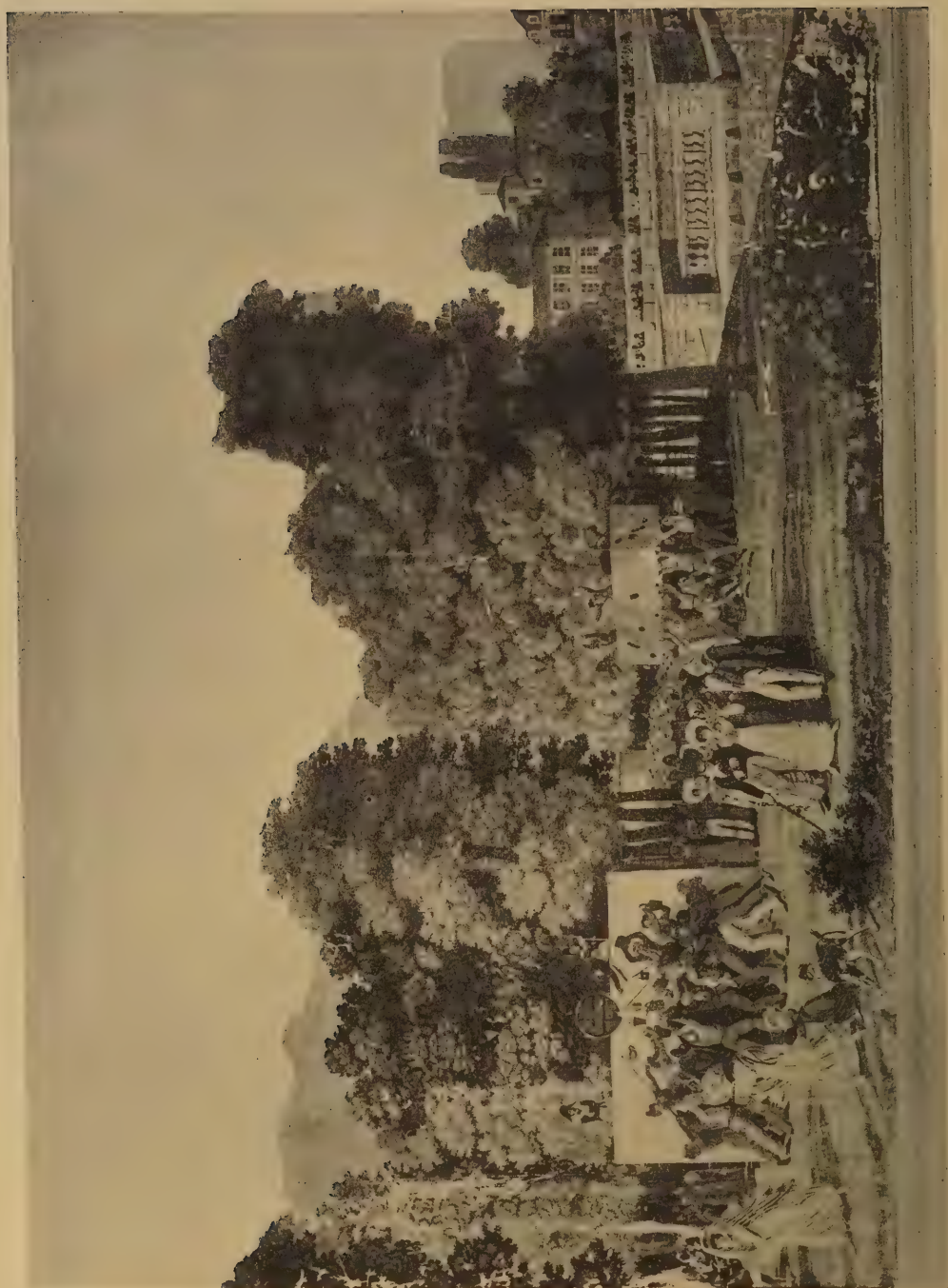
THE CID, A SCENIC PAPER PRINTED IN COLOURS ABOUT 1830



THE CID, A SCENIC PAPER PRINTED IN COLOURS ABOUT 1830



THE CID, A SCENIC PAPER PRINTED IN COLOURS ABOUT 1830



EARLY NINETEENTH CENTURY LANDSCAPE PAPER IN THE HARRISON GRAY OTIS HOUSE
Some of the scenes are taken from Boilly prints. (Courtesy of the Society for the Preservation of New England Antiquities)



EARLY NINETEENTH CENTURY LANDSCAPE PAPER IN THE HARRISON GRAY OTIS HOUSE
Some of the scenes are taken from Boilly prints. (Courtesy of the Society for the Preservation of New England Antiquities)



EARLY NINETEENTH CENTURY LANDSCAPE PAPER IN THE
HARRISON GRAY OTIS HOUSE

Some of the scenes are taken from Boilly prints. (Courtesy of the Society for the
Preservation of New England Antiquities)

of the paper. One of the favourite balustrades has been noted in the house of Martin Van Buren, at Kinderhook, N. Y. Another was placed in the house of Mrs. H. O. Bixby in Chelsea, Vermont. A third balustrade of the same sort is in the house of John Lovett Morse, where it runs along under the Adventures of Telemachus. In Germany at the same epoch they seem to have preferred to use a paper dado that imitated an iron railing instead of a stone balustrade.

On all scenic papers there was a large expanse of sky, which could be cut off without damaging the design, to adjust the paper to the height of the room. This proved a very useful expedient when ceilings were low.

Occasionally scenic papers were put on the walls with the different episodes composed in panels and surrounded with paper borders. For the most part, however, they were used in an unbroken line around the wall, divided only by the natural openings of the room. Sometimes unexpected and tragic results came of such separations, when the paper was not started in the proper place and with due regard for the number of strips to be contained in each space. Mr. Sumner Appleton told me a sad story about the paper in the Harrison Gray Otis House, which is now the headquarters of the Society for the Preservation of New England Antiquities. In one of the scenes there is a vendor of buns, and next to him a little girl stretching out her hand for one of his goodies. By the cruelty of fate, they were separated when they were put on the wall in the original house. "For fifty years," said Mr. Appleton, "that little girl stretched her hand out for a bun that was on the other side of the window! When we got the paper, we at last united them."

Dufour himself wrote of the embarrassment of designing scenic paper so that it could be used successfully in different

combinations and arrangements, without knowing whether the ultimate owner would have space for two or ten strips in a panel. Whoever reads his comments on this in the Captain Cook booklet will, as he says, be able to "speak with full knowledge of the difficulties of the art."

It is not generally known that scenic papers were occasionally re-edited, just as books are re-edited. With hand-blocked paper printed in opaque colours, it was a simple matter to change the figures or the costumes, while using the same background. A very interesting example of this is found in "*Le Petit Décor*," printed by Joseph Dufour, of which I happen to have seen two editions. The original paper was issued with *Directoire* costumes on all the little people. In 1830 a new edition was brought out, in which the costumes were altered to the styles of the day. The two panels reproduced here side by side will show how this was done. In the later edition the lady has been given an escort—a comment on the sentimental turn of mind of the time. In other panels, there are beards added to the gentlemen's faces, and the shape of their hats has been changed. The straight lines of the *Directoire* are replaced by wide skirts and poke bonnets on the ladies.

In the paper called "The Cid" the background is printed with the blocks of the "*Petit Décor*," but the figures have miraculously changed to Spanish types. Under the shadow of the stone lion where a nursemaid was flirting with a gay soldier in the *Petit Décor*, there is a Spanish cavalier with his guitar.

To complete the history of the Dufour factory, we must note here that Dufour associated his son-in-law with him in 1811 and the firm became Dufour et Leroy. After Dufour's death, it was conducted under the name of A. Leroy. About



LE PETIT DÉCOR. THE SAME PANEL TAKEN FROM TWO DIFFERENT EDITIONS
The first edition was printed with *Directoire* costumes; the paper was re-edited later with 1830 styles



INTERESTING EARLY LANDSCAPE PAPER IN THE COLONEL WILLIAM RAYMOND LEE MANSION, MARBLEHEAD, MASSACHUSETTS

1840 the business passed into the hands of Lapeyre et Drouart.

We may record among the famous makers of scenic papers of this epoch the name of Jourdan Villars, who issued the "*Bataille d'Austerlitz*" in 1806. Delicourt brought out "*La Grande Chasse*" in 1851—a paper that required 4000 blocks and is said to have cost 40,000 francs. Cler et Margeridon brought out the *Fêtes Louis XIII*, doubtless to rival Dufour's "*Chasse sous Louis XIII*."

Simon also is said to have made scenic papers, but we have no record of them.

The house of Simon came into existence soon after 1800. After making a number of papers in the classic style, Simon retired in 1820, leaving his establishment to his son, who transferred it in turn to his brother-in-law, Cartulat. The house of Simon et Cartulat lasted until 1835. Simon appears to have been very popular, according to a song that was published after the Exposition of 1806, which ran as follows:

"Les papiers que chacun aime
Sont d'Annonay ou d'Angoulême.
Robert, Jacquemart, Simon
Ont toujours un grand renom."

(The papers that everybody likes are from Annonay or Angoulême. Robert, Jacquemart, and Simon have a great name.)

Mader, who had made the cartoons for Dufour for the Cupid and Psyche paper, and who also designed the *Fêtes Grecques*, set up in business for himself in 1821. He was joined by Delicourt, who had likewise been an employé of Dufour. Delicourt took over the house after the death of Mader, and with Mader's widow continued it. When he retired in 1834,

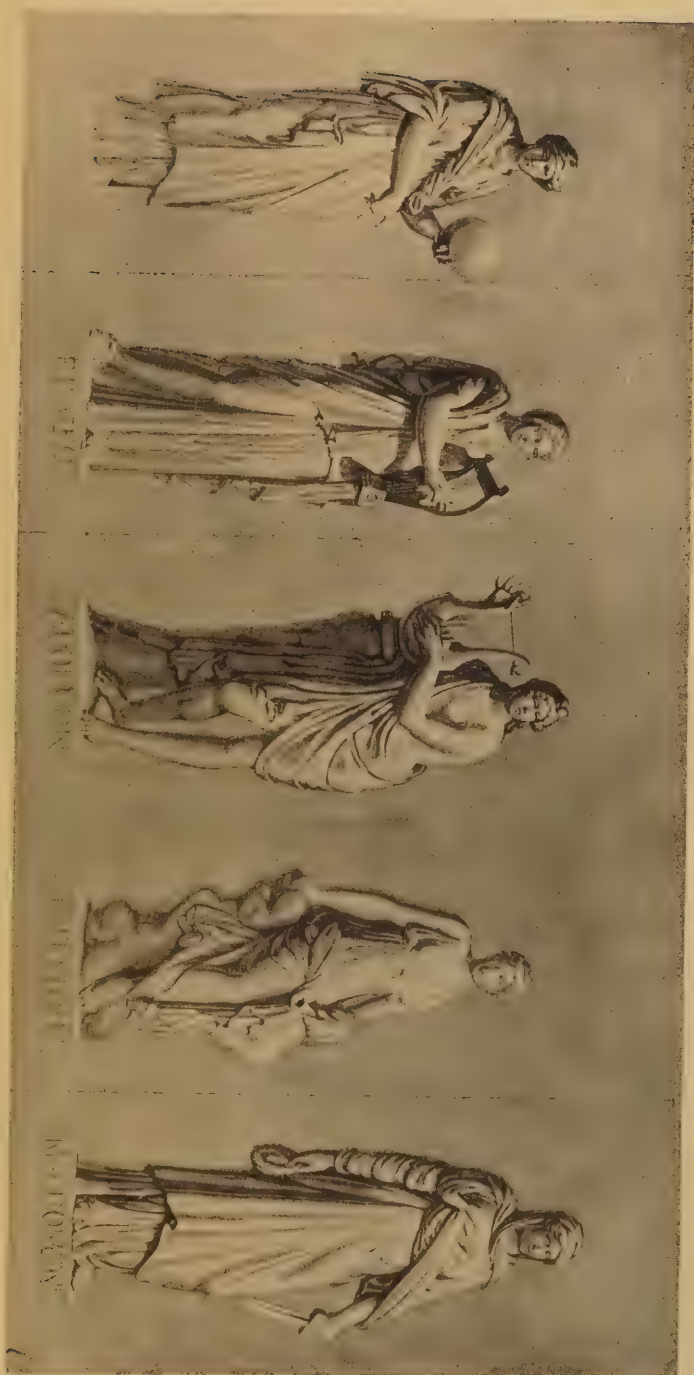
the business was left to Mader's two sons. In 1849 it passed from their hands into those of Defossé.

The various operations in the making of scenic paper were full of interest and were common to all the different fabricants. The papers of Dufour excelled only because of his designs and his choice of colours.

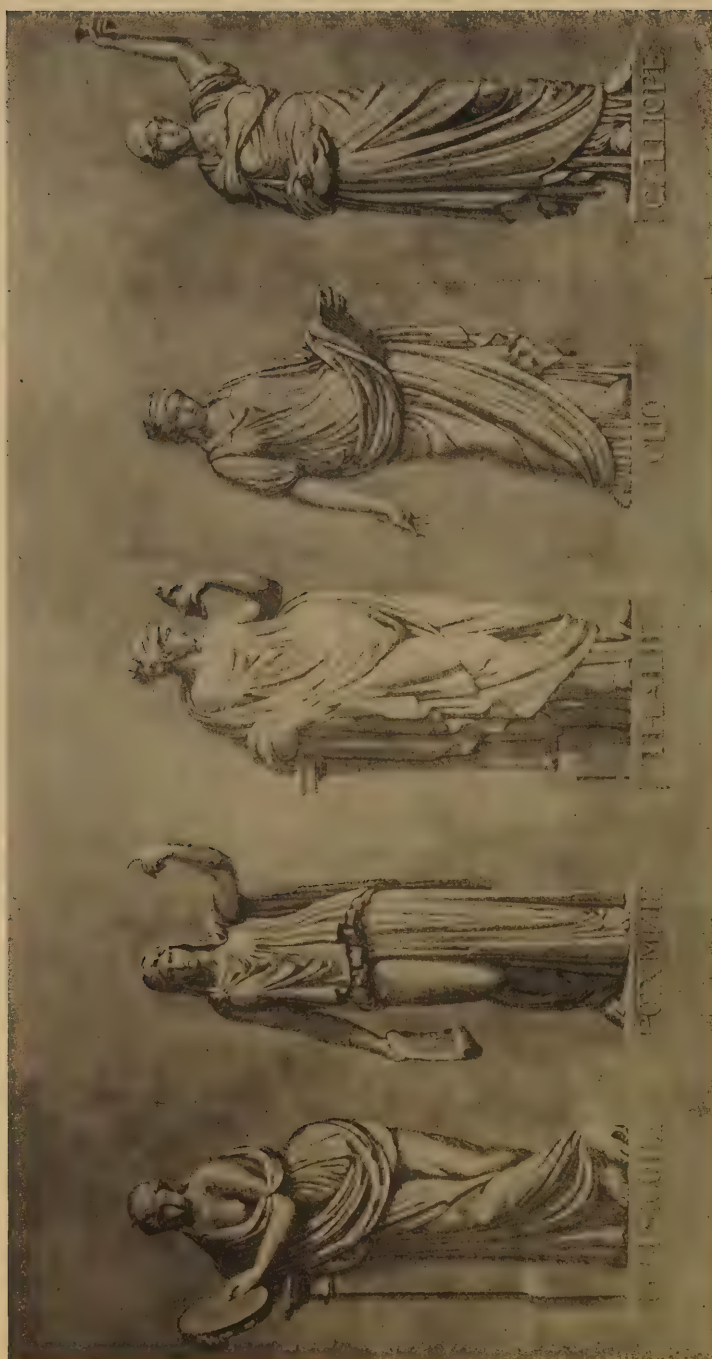
The first operation, after small sheets of paper had been glued together to form strips of the proper length, was putting on the background. This was done either with earth colours or with liquid colours, the former being used without sizing the paper, since they were already impregnated with a sufficient quantity of glue. When liquid colours were used, the paper was given a preliminary coat of very thin Flanders glue, applied with round brushes with long bristles. Following the workman who applied this coat of sizing, came one or two boys who served as his aids, and who brushed over the surface lightly with long-handled brushes, like those used to sweep rooms, in order to spread the glue evenly. A good workman could prepare three hundred rolls of paper a day if he was well seconded.

The paper, being thoroughly dry, was ready for the first coat of colour. In grisaille papers, this usually was a ground-colour of some shade of grey. In coloured papers, it was the darkest blue of the sky, which was put over the entire surface of each strip.

Both the operations of sizing the paper and putting on the background colour took place on long tables, so that every strip might be spread out to its full length. The ground-colour had to be put on almost in one breath by the workman, in order not to show any variation. He held a brush in each hand and went over the surface in an incredibly short space of time, followed again by the two little "sweepers," who made sure that the colour was even.



APOLLO AND THE MUSES. TEN PANELS IMITATING BRONZE STATUES. PRINTED BY DUFOUR ABOUT 1830



APOLLO AND THE MUSES, TEN PANELS IMITATING BRONZE STATUES, PRINTED BY DUFOUR ABOUT 1830

Next the paper was polished on the back, the strips being laid on the table with the colour face down, so that it would remain flat in effect. It was then ready for the printer.

Wood-blocks were used, like those employed for the printing of hand-blocked linen, and it was necessary to have as many different blocks as there were colours or shades, in order to reproduce the desired design. One colour was printed at a time and left to dry before proceeding with another. Tempera colours, mixed with hot glue, were used for printing.

Although continuous rolls of paper were made from 1800 on, we still find some of the papers of a later date printed on strips composed of small sheets. The manufacturers had a supply of this paper in stock, and were too economical to waste it. They found too that machine-made paper was not of the same quality as what they had been using, and were influenced by both of these considerations.

When we marvel that a material so fragile as paper can have lasted so long; when we see old papers taken off the walls and moved about and still in an almost perfect state of preservation, we must remember that the quality of the paper on which they were printed had a great deal to do with their long life. Practically all of the paper used for early nineteenth century landscapes was made from pure linen rags. Their survival is largely due to this fact.

Panoramic decorations of wall-paper commenced to fall into disfavour about the middle of the nineteenth century. Dufour and Zuber had few imitators. Since then few new designs have been produced. In 1855 Desfossé et Karth printed "*Le Jardin d'Armide*," which was awarded the prize that same year at the Exposition as the most remarkable piece of printing. It was, however, done entirely by machine. Isidore Leroy took out a patent in 1840 for a printing-machine com-

posed of one or two engraved cylinders, to print one or two colours. He had also discovered a way to spread the colour on the cylinders very smoothly and evenly with what he called an "endless cloth." James Houston of Manchester, England, where Potter had already been printing cottons in colour by machine, utilized steam in 1847 to run a six-colour press. Since that time mechanical progress has been constant. The old order of hand-printers has almost passed away.

The question is often asked why more new scenic papers are not now produced. Is it because our artists are not interested in this sort of designing work, in which great painters once took keen pleasure? Or is it because there are no manufacturers like Dufour who will take the risk of investing the large sums of money necessary for the production of an important paper, with the probability of being able to turn out a very limited quantity? I am told that in the whole of France there are now not more than 60 engravers trained for the making of wood-blocks for papers, and not more than 50 printers: and these are all old men. Their art will perish with them, for they cannot find apprentices among the younger generation willing to learn a trade so arduous and so poorly paid in comparison with other occupations.

"It is a dying art, is it not?" I said to Monsieur Follot.

"Ah no! Mademoiselle," he replied, regretfully. "It is an art that is already dead!"

1807 et 1808

Monsieur Le Gendre Fabrice papier
peint, porte St Antoine

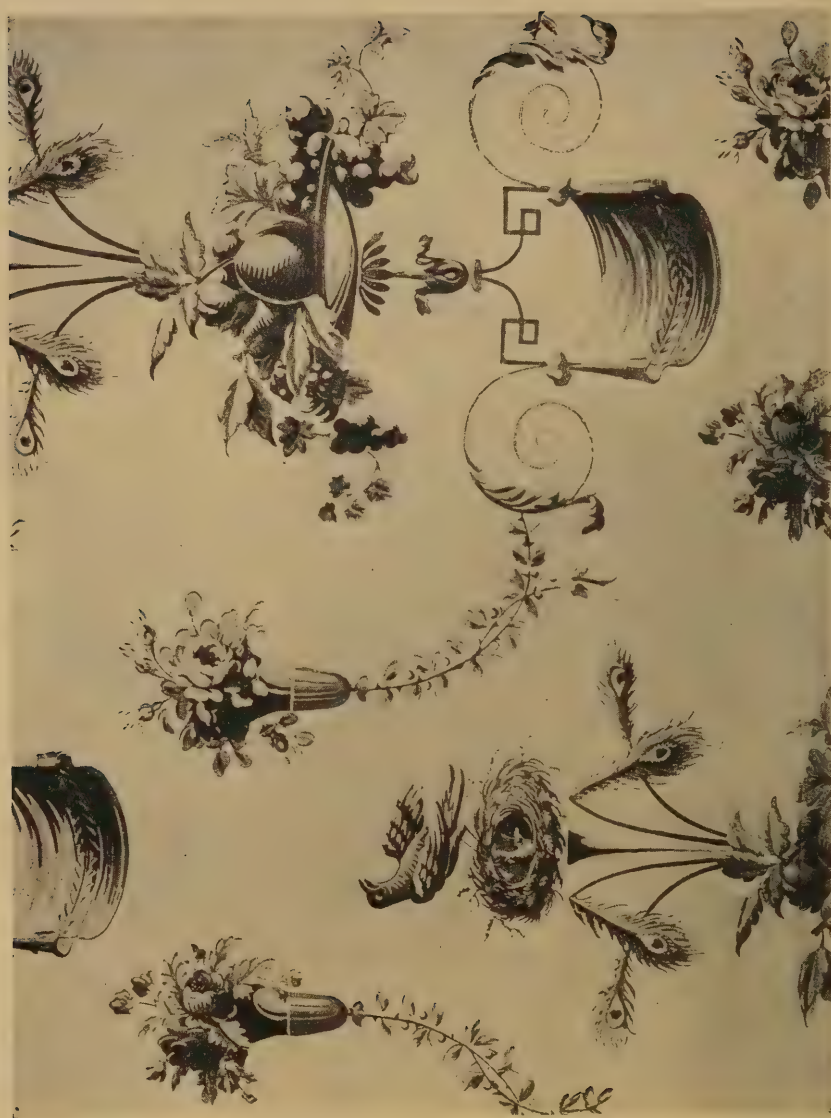
pour facture de 1807 montant 640^{fr}

payable fente civil pour solde de compte
jusqua ce jour signé

AN ORDER FROM LEGENDRE OF PARIS, IN 1807-1808, TO ONE OF HIS MANUFACTURERS IN THE PROVINCES



THE VENETIAN BLIND IN WALL-PAPER
PRINTED BY DUFOR
Pale-green slats on black ground



DIRECTOIRE WALL-PAPER IN THE MUSÉE DES ARTS DÉCORATIFS

Birds' nests, peacock feathers, bowls of fruit, arabesques, and flowers in gay bright colours on a rose background



THE WAR OF AMERICAN INDEPENDENCE. ZUBER'S PAPER, ISSUED IN 1838

Left: American volunteers seizing an English redoubt. General Lafayette capturing a cannon

Right: Surrender of Lord Cornwallis at Yorktown



ANOTHER VIEW OF THE MONUMENTS OF PARIS

One of the most popular of the early nineteenth century scenic papers in America

CHAPTER X

PAINTED SCENIC PAPERS, FIREBOARDS, BORDERS,
OVERDOORS AND SCREENS

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PAINTED SCENIC PAPERS, FIREBOARDS, BORDERS, OVERDOORS AND SCREENS

PAINTED SCENIC PAPERS

THE cost of engraving wood-blocks for a scenic paper was enormous. Every new paper involved an outlay of 30,000 to 50,000 francs at the outset, before any printing could be done.

It is not surprising, then, that we occasionally find the ingenious idea of *painting* a scenic paper instead of *printing* it, in order to obtain something of the same effect. A man with a brush and some artistic sense, a few rolls of paper, some tempera colours—nothing else was needed for a painted paper, except two or three weeks' time, to accomplish what a dozen wood-engravers could not finish in a year when a printed paper was to be made.

To be sure, only one example of each painted paper was produced; but this had its advantages as well as its disadvantages. The owner was certain of having a decoration that was absolutely unique.

Possibly some of the painted papers that have come to light were done originally as patterns for block-printed papers, but were never executed. They do not exist in sufficient quantity to make us believe that they were anything but occasional manifestations of the interest of the age in the development of landscape walls.

In general effect these painted papers are not nearly so finished and detailed as printed papers. They are done in tempera with masses of colour and large sweeps of the brush.

Since there is no printed outline, such papers have a softness and mellowness that is not to be found in designs printed from blocks. The edges of the colour melt into the background; the composition is less definite, more naïve. In fact, these painted paper decorations are very close in feeling to the early frescoes that were put on American walls before the age of wall-paper came in. Throughout New England many interesting frescoes of this sort have been found, and some of them are noted in Mr. Edward B. Allen's article which appeared in October, 1922, in "Art in America." He records how the early settlers, repressed and restrained in their natural love for colour, had difficult experiences in satisfying it, as for example, the Rev. Thomas Allen of Charlestown, who was summoned before the Court in 1639 and severely reprimanded for having his house painted in a lively shade. We are glad to know that he was exculpated when it was proved that the painting had been the work of the former owner.

A charming painted room still exists at Quillcote, the home of the late Kate Douglas Wiggin. It was done about 1820 and restored in such slight degree as was necessary in 1910. The colours used in the fresco were mixed with skimmed milk. Mrs. Wiggin's sister, Nora Archibald Smith, writes:

The house belonged in my step-father's family and it was his aged sister who fixed the date of the painting, which she remembered seeing done when she was a tiny child. She told me that the painter came down from Boston on horseback to do the work. The north chamber, across the hall, is also painted but we have never stripped off the various coats of paper to examine it. The front halls of the first and second stories are decorated in the same way. These painted scenes, however, were so cut into by changes in the house that but little is left of them.



"THE PAINTED CHAMBER" IN QUILLCOTE, THE HOME OF THE LATE KATE DOUGLAS WIGGIN



THE FIRST RAILROAD
Painted paper in a house on High Street, Salem, Mass.



RUSTIC SCENE
Painted paper in a house on High Street, Salem, Mass.



PAINTED PANEL FORMED OF FIVE STRIPS OF WALL-PAPER
In the hallway of John Bayard Rogers Verplanck, Fishkill on the Hudson



FRENCH SCENIC PAPER, PAINTED, LATE EIGHTEENTH CENTURY

Taken from the walls of a café at Givry near Verdun, and now in the possession of Mrs. J. Watson Webb. The costumes, the liberty caps, and the ship with the American flag containing thirteen stars all date this paper: epoch of the French Revolution

There is a house in the vicinity with a parlour painted in peacocks (but it is now covered with paper) and another with a stencilled border from which hang loops or swings of cord, in each of which a red bird is swaying to and fro.

The best painting I have seen in the vicinity of Hollis Center, outside of the room at Quillcote, is in a hotel at Limerick, Maine. This sweeps up the hall and stairs to the second story and into the principal guest-room.

Around the edge of the ceiling, in the two photographs of Quillcote's painted chamber, may be seen a stencilled border in a conventional design. Before the fashion of decorated walls, borders of this sort were often used in Colonial houses, and in many instances they were home-made, executed by different members of the family. They formed a pleasing, simple decoration, done in delightful colours. Mr. Charles Woolsey Lyon has in his possession the copy of such a border, painted in red and green on a yellow ground.

Painted scenic papers, however, had one great advantage over frescoes—they could be taken off the wall and moved if the household moved. Frescoes must be left where they were put.

As a background for primitive American furniture, scarcely anything can be found that gives the exact quality of freshness and naïveté and lack of sophistication that these painted papers contribute to a room. We cannot but regret, when we see them, that more have not survived.

A very interesting painted paper, recently discovered in a café at Givry, near Verdun, and successfully removed from the walls, is now in the possession of Mrs. J. Watson Webb and is hung above a pine wainscoting in her early-American dining-room at Westbury, Long Island. There are boats and dashing waves and a lighthouse in this paper. The little figures

are dressed in liberty caps, which dates the paper at the time of the French Revolution. In compliment to America, the sister republic, a flag with thirteen stars was painted on the boat section, which is used as the overmantel. The colour of this paper is very pleasing, the soft green-blue of the water, the brighter blue of the sky, and the touches of orange-red in the costumes are enlivened and brought out by the foliage and the buildings.

Mrs. Webb has another painted paper of this sort in her house at Shelburne, Vermont. This represents Napoleon on the Bridge at Arcola. The figure of the little Corsican, bearing a flag, is seen dashing across the bridge, on which several valiant French soldiers have already fallen. The smoke of the battle dims the background of the painting; through it may be seen the Austrian lines.

Sometimes the whole story of a book was told in a painted paper. The Adventures of d'Artagnan and the Three Musketeers, owned by Mrs. George B. Hedges, begins when d'Artagnan leaves his father's house on his old yellow horse, and wanders around the room in a bewildering series of escapades. We are able to follow the hero through his encounter with the Cardinal's guards and his wild dash to England, inspired by Madame Bonacieux, to recover the Queen's diamond studs from the Duke of Buckingham. The dramatic execution of Milady, watched by Athos, Porthos, Count de Wardes, and d'Artagnan, brings the story to its conclusion.

The two papers in a house in High Street, Salem, one representing a Rustic Scene and the other the First Railroad, are also painted papers of great interest.

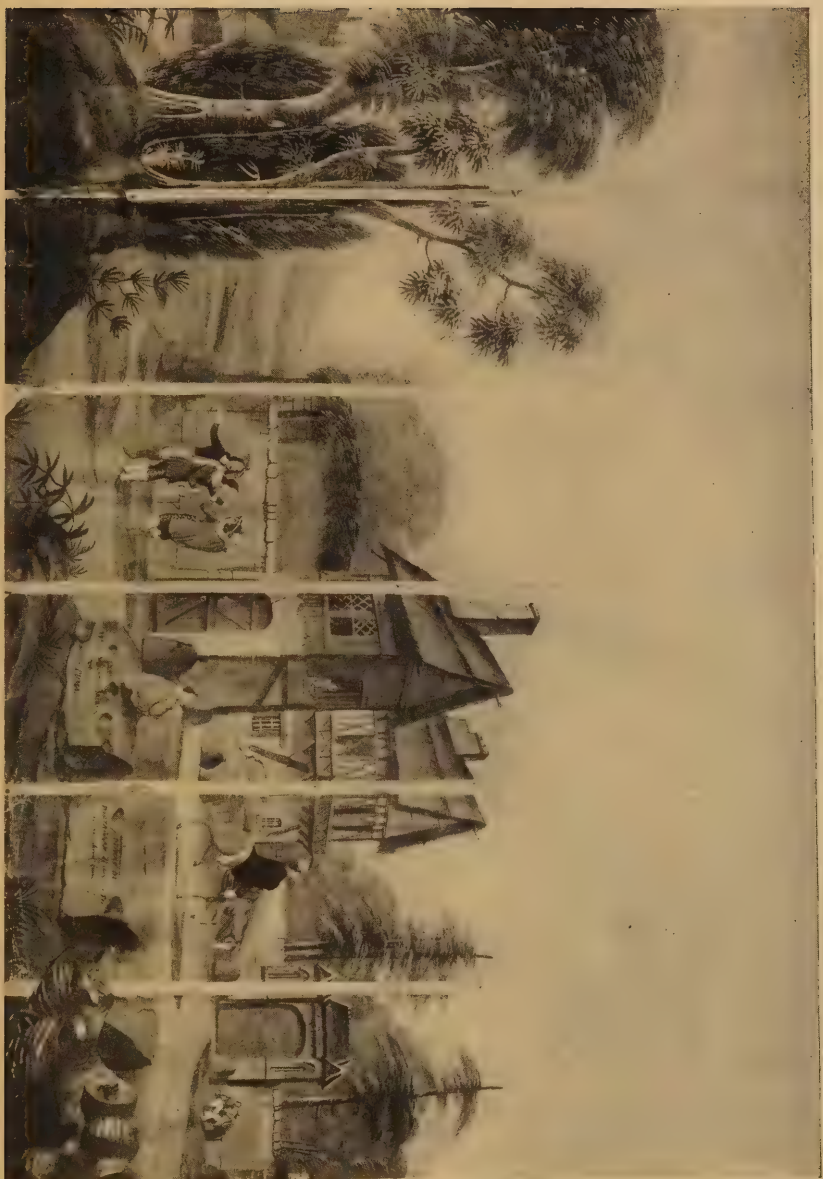
As a curiosity among painted papers we may cite here the very entertaining decoration in the house of Mrs. Henry



NAPOLÉON ON THE BRIDGE AT ARCOLA. PAINTED FRENCH SCENIC PAPER, NINETEENTH CENTURY
Property of Mrs. J. Watson Webb



PAINTED DECORATION IN THE BARNARD-ANDREW-PERKINS HOUSE, AT 33 ESSEX STREET, SALEM, MASS.



THE THREE MUSKETEERS. FRENCH NINETEENTH CENTURY PAINTED PAPER
 D'Artagnan leaves his father's house on his old yellow horse. Property of Mrs. George B. Hedges



THE THREE MUSKETEERS

Monsieur Bonacieux in front of his door. The Louvre in the background



THE THREE MUSKETEERS
D'Aragnan's encounter with the Cardinal's guards. Spying on Madame Bonacieux

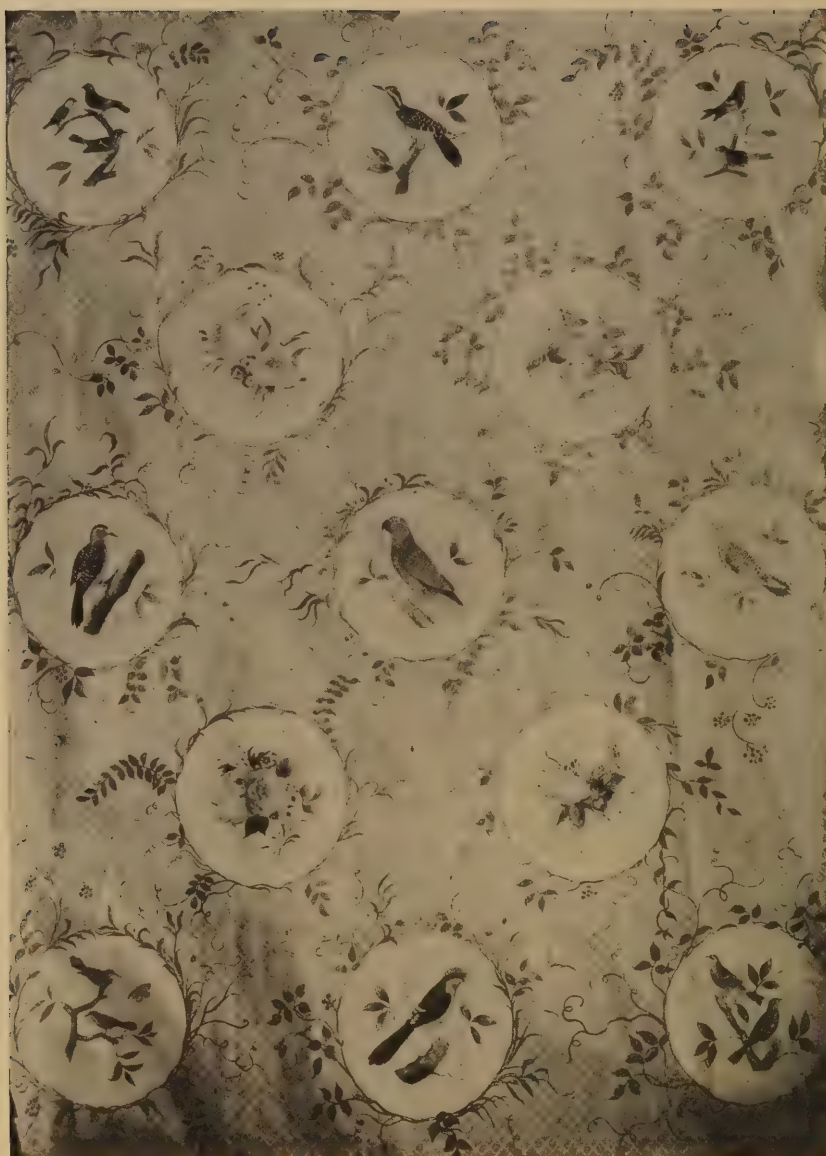


THE THREE MUSKETEERS

Setting out on horseback for England to bring back the diamond studs from the Duke of Buckingham



THE THREE MUSKETEERS
The execution of Milady



ONE OF A SERIES OF EIGHTEENTH CENTURY PAINTED PAPER PANELS
Medallions of birds and flowers on a background of blue lattice. Property of Mrs. Ernest Iselin

Vaughan, of South Berwick, Maine. The parlour of the house had been hung by Mrs. Vaughan's mother with a design containing vivid green foliage and brown stems on a white background. Since this paper was not pleasing, Mrs. Vaughan arranged to have a landscape painted over it. In many places, the artist was able to use the leaves and stems of the original design as part of his new composition. He painted a rather elaborate balustraded canal about a foot high, running above the wainscot: in the foreground are many gallants and ladies promenading, having afternoon tea, and generally enjoying life. On the opposite side of the canal, in the background, are the historic buildings of New Hampshire, grouped very much as the buildings of Paris are arranged in the famous old paper called the *Monuments de Paris*.

Entirely different from these simple papers are some of the formal painted papers that came to this country from nineteenth century France. In Lyons and in other cities, designs were made in full-sized panels as patterns for silks to be applied as decorations on the wall. These patterns were so beautiful in themselves that they have been preserved and used as painted papers.

One paper of this sort is in the dining-room of Mrs. Ernest Iselin of New York City. The background is covered with pale-blue lattice work; against this are set large cream-coloured medallions containing birds and flowers in alternating sequence. The birds are cut out and applied: the flowers are painted and stencilled. Their brilliant colours, together with the graceful tendrils that frame the medallions, make a charming composition.

Two interesting *Directoire* painted papers have landscapes and marine views and large birds with brilliant plumage set in medallions on a marbleized background in tones of sienna

and antique green. These papers are the property of E. Bruce Merriman of Providence, Rhode Island. The coat of varnish over the surface of these panels gives them a rich lustre.

FIREBOARDS AND OVERDOORS

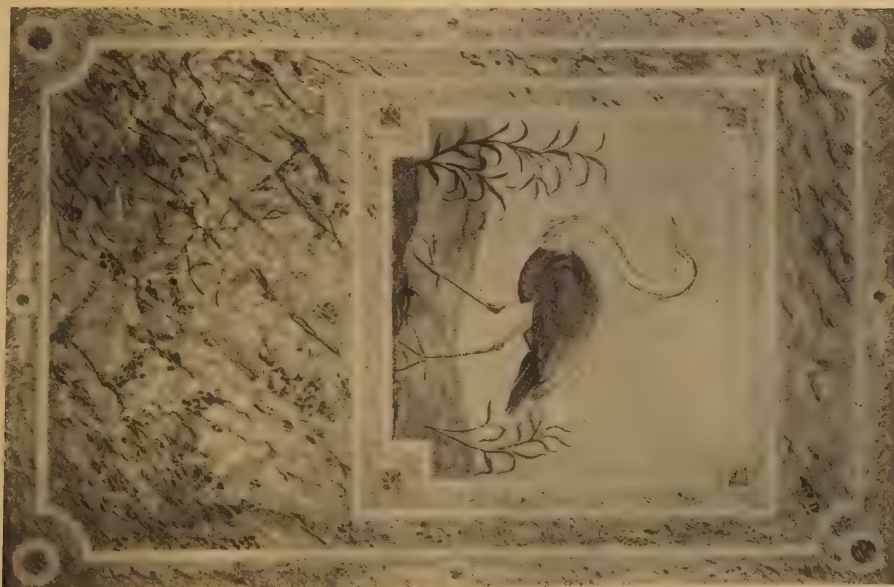
One of the principal occupations of the old paper manufacturers was printing small scenes, landscapes, and vases of flowers that were decorative and beautiful in colour, to be used as fireboards or overdoors. In summertime, when there was no fire in the chimneyplace, a frame covered with one of these decorations was set into the opening. It added a gay and amusing touch to the room. Overdoors that imitated famous paintings were also often made. One of the most beautiful examples is the copy of the "Skaters" after Van Loo, which is reproduced here. This was printed during the reign of Louis XVI.

The style of these decorations changed with the styles of furnishing. Hence we have, during the Empire, classic decorations of antique figures; during the Louis Philippe period, sentimental subjects, or quaint baskets of flowers. As late as 1850 these decorations formed an important part of the wall-paper industry.

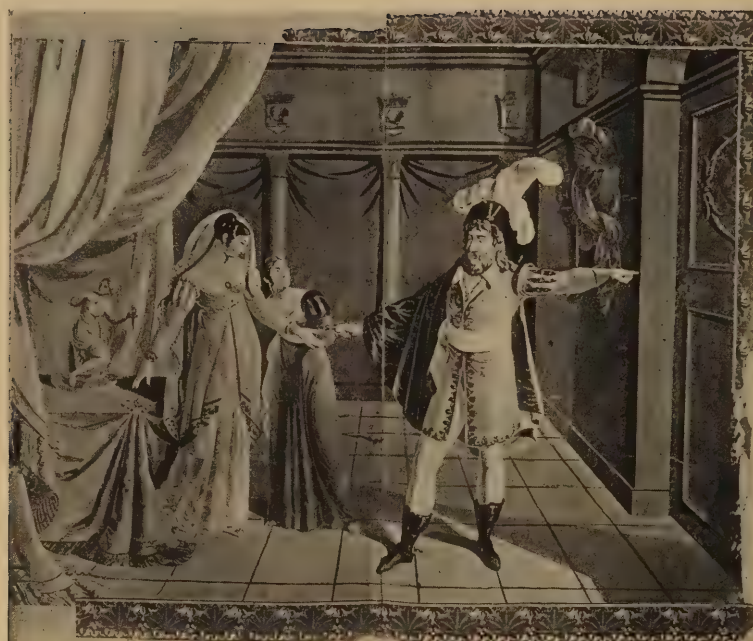
WALL-PAPER BORDERS

The coming of the Second Empire brought other changes in the styles of wall-paper. Important arrangements of rooms were made, with wall-paper borders, frames, friezes, and dadoes. From this period date some of the decorative borders illustrated in this book. Nothing more was needed to give interest to the walls of a room than one of these colourful designs. Sometimes the borders ran like a frieze around the top of the walls, under the cornice; sometimes they were also used above the dado; sometimes they took the place of panel mouldings.

In a way borders are neither fish, flesh, nor fowl. They



PAINTED PANELS OF EARLY NINETEENTH CENTURY ON BACKGROUNDS OF MARBLEIZED PAPER
Property of Mrs. E. Bruce Merriam



WALL-PAPER FIREBOARD; BLUEBEARD HANDING THE KEY TO ONE OF HIS WIVES; EMPIRE
Printed in bright colours



THE SKATERS, AFTER VAN LOO

One of the most beautiful examples of wall-paper printing. Ground is pale blue. The grande dame in the sleigh is wearing a mantle of pale green and her gallant has a rose-coloured cloak. The small boy skating ahead of the sleigh is in bright blue



WALL-PAPER PANEL AFTER DESIGN BY VERNET, IN COLOURS, EIGHTEENTH CENTURY



CHIMNEYBOARD WITH VASE OF FLOWERS, WALL-PAPER PANEL, EIGHTEENTH CENTURY



TWO WALL-PAPER OVERDOORS IN CLASSIC STYLE, NINETEENTH CENTURY, FRENCH

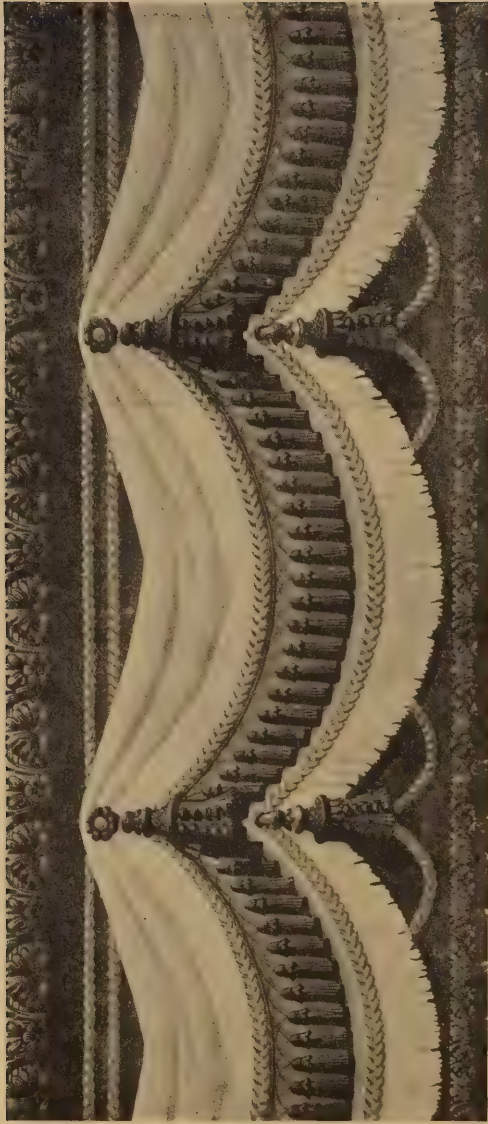


WALL-PAPER PANEL WITH THE AMERICAN EAGLE AND CROSSED FLAGS. ON THE
TABLET IS THE DECLARATION OF INDEPENDENCE

Printed in France probably for decorations of schools and municipal buildings in this country. Property of
the Women's National Republican Club



LOUIS XVI WALL-PAPER FRIEZE WITH SCENES AFTER VERNET



ONE OF DUFOUT'S DRAPERY BORDERS
Mauve, blue, and gold



WALL-PAPER BORDER OF MOORISH ARCHES WITH MARINE VIEWS IN DISTANCE
Grey and green. Property of J. M. Demarest

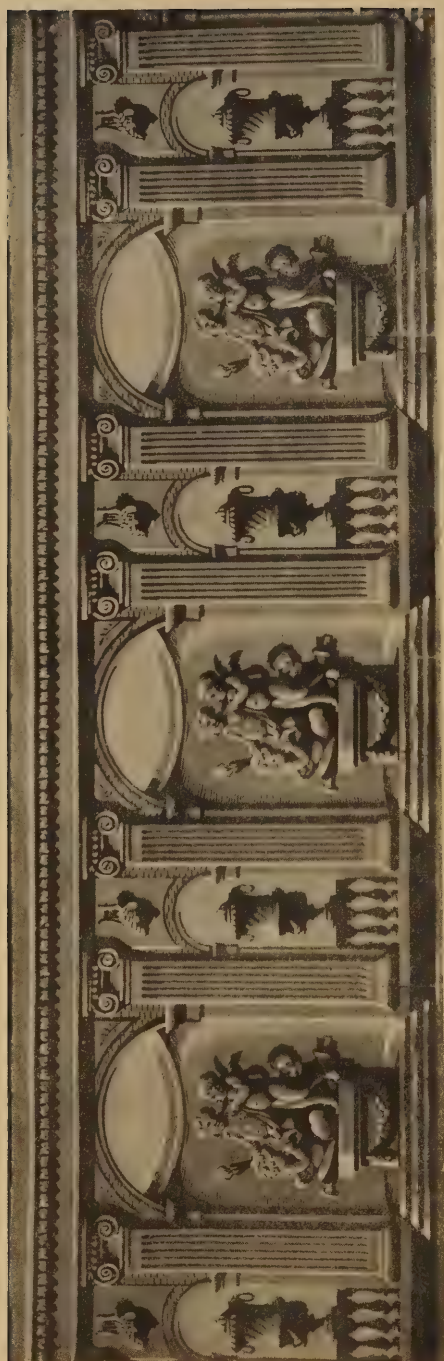
stand midway between paper that is a background and paper that is a decoration. Their use leaves the walls bare and permits the employment of pictures, mirrors, and other wall-decorations impossible with papers that cover the entire surface with a design.

How these borders were employed to frame panels of landscape papers and to form the base of screens may be seen in the photographs in which I have been able to reproduce a number of charming examples.



WALL-PAPER OVERDOOR IN RENAISSANCE STYLE

Brown and cream



A FINE LOUIS XVI WALL-PAPER BORDER WITH COLUMNS AND GROUPS OF CUPIDS
Background pale green; figures and architectural ornaments in tones of tan and brown



A FINE LOUIS XVI WALL-PAPER BORDER
Property of Miss Carolyn Sinkler



NINETEENTH CENTURY SCREEN OF LANDSCAPE PAPER IN SEPIA WITH WAINSCOT OF MEDALLIONS
AND MARBLEIZING

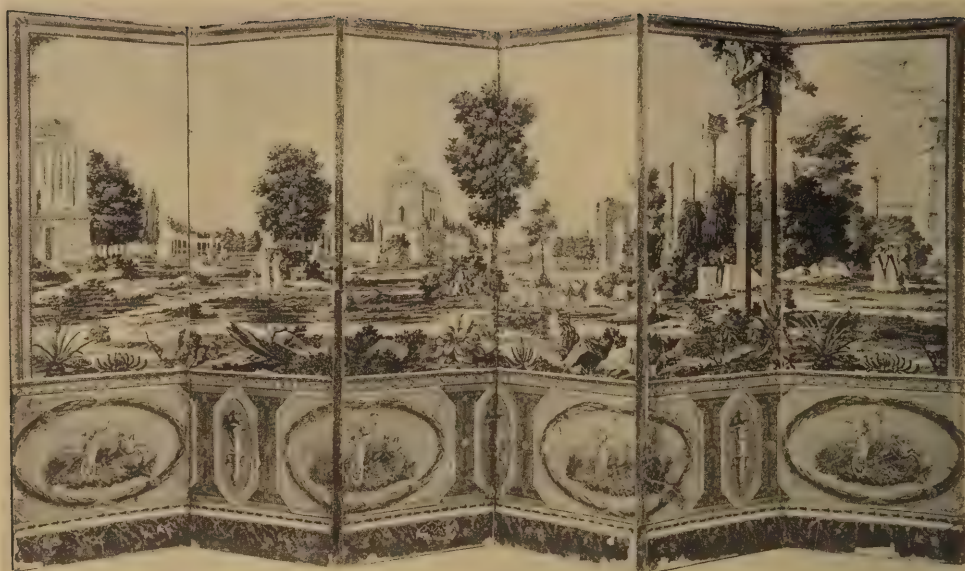
(Courtesy of John Wanamaker)



A BEAUTIFUL WALL-PAPER SCREEN, LOUIS XV CHINOISERIE

Buff, blue, and black

(Courtesy of John Wanamaker)



NINETEENTH CENTURY WALL-PAPER SCREEN

The upper part, a landscape paper in colour with ruins; below this a marbled wainscot with medallion of a triumphal car in a wreath of laurel

(Courtesy of John Wanamaker)



LOUIS XVI WALL-PAPER SCREEN WITH MEDALLIONS, VASES OF FLOWERS, AND MUSICAL ATTRIBUTES
IN COLOURS ON A TAN GROUND

(Courtesy of John Wanamaker)



LOUIS XVI WALL-PAPER SCREEN WITH VENETIAN MASKS
(Courtesy of John Wanamaker)



PAPER IN THE DOROTHY QUINCY HOUSE, IN QUINCY, MASS.
Brought from Paris to put on the walls for the wedding of Dorothy Quincy and John Hancock in 1775

CHAPTER XI
EARLY AMERICAN WALL-PAPERS

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WHEN Brissot de Warville visited America in 1788, he made a very interesting report on the commerce of the United States with Europe, which was translated and published in New York in 1795. After citing the various American exports, including indigo, tobacco, rice, flax, foodstuffs, and timbers for ships, he went into detail about articles which must be imported from France for America's needs. The American people, it appeared, were unable at that time to produce wines, cloths, linens, silk stockings, jewelry, and "different sorts of paper, stained paper, etc."

If there be an object of commerce for which Europeans need not fear a reciprocal competition, if there be an article which offers to all European manufacturers a certain and lucrative employ, it is that of paper.

The Americans cannot enjoy this advantage for a long time to come; besides the dearness of workmanship, their population cannot furnish them old rags in quantities sufficient to establish paper-mills whose production would be equal to the consumption of the inhabitants.

Rags are excessively dear in America; but the time is arriving when by an increase of population they will become plenty. In Pennsylvania they already make very good paper.

The happy invention of coloured paper for hanging is of a nature always to cause a greater consumption of paper; and the manner of hanging with paper will subsist for a long time because it gives a neat and agreeable appearance to dwellings.

No other is known in the United States; it is there universal; almost all houses are neat and decent.

It is evident from this report that the manufacture of paper from wood-pulp and other materials besides rags was not yet in practice. It is also evident that Brissot de Warville did not inquire too closely into the source of the wall-papers that he found "universal" in American houses. By no means all of them were of foreign make. In 1788, at the time of his visit, eight American manufacturers whose names are chronicled here were producing wall-paper, and before his book was translated and published in New York there were many more.

In Lord Sheffield's observations on the commerce of the United States, printed in Philadelphia in 1791, we find the statement that at the time there were forty-eight paper-mills in Pennsylvania. The author adds, "The printing of books has increased in an astonishing degree and factories of paper-hangings are carried on with great spirit in Boston, New Jersey, and Philadelphia."

The earliest wall-papers in America were naturally imported from England or France. "Painted paper" is found in the inventory of Michael Perry, bookseller and stationer in Boston, who died in 1700. The list of his stock includes "seven quires of painted paper and three reams of painted paper." From the use of this name we may judge this an importation from France at the time when Papillon and other *dominotiers* like Defourcroy and Adam were making the first wall-papers in continuous repeating designs. English papers of the same epoch were generally known as "stained papers."

We have evidence in the advertisements of the old booksellers and stationers and upholsterers, that wall-papers became an article of merchandise in this new world early in the eighteenth century. Daniel Henchman of Boston records in



THE LEXINGTON MINUTE-MAN

Original wall-paper in the hall of the Buckman Tavern, Lexington, Mass.

This paper represents a minute-man holding a scroll inscribed "4 July 1775." His right foot stands on a scroll marked "British Laws." At the left is Britannia weeping; on the right is an Indian maiden with bow and quiver. The paper is printed in black and white on a medium grey background

(Courtesy of the Lexington Historical Society)



THE NARROWS, FROM FORT HAMILTON
A fireboard in the possession of the Pennsylvania Museum



WALL-PAPER WITH MEDALLIONS REPRESENTING NAPOLEON AT ST. HELENA
From the home of William G. McMaster, Lockport, New York. Put on about 1840

his account-books sales of painted paper in quires between 1712 and 1714. John Phillips, bookseller, advertised in 1730 in the *New England Journal* "stamp paper in rolls, for to paper rooms." This seems to be the earliest mention of paper in rolls found in this country. Roll paper was not universal, for D. Samuel Robinson of Boston in 1734 to 1741 bought and sold "*painted paper in quires*," and John Maverick, shopkeeper, bought "four quires and five sheets of painted paper for £1. 3. 9." However, John Parker, at the head of the Town Dock, Boston, in 1736 advertises "roll paper for rooms."

The home manufacture of wall-papers seems to have begun in America with Plunket Fleeson of Philadelphia, in 1739.

Plunket Fleeson advertised as an upholsterer, lately from London and Dublin. He had a shop, "At the Sign of the Easy Chair," near Mr. Hamilton's in Chestnut Street, and was later at the corner of Fourth and Chestnut Streets. He advertised in the *Pennsylvania Gazette* at intervals between August, 1739, and December, 1783, when he published this dignified letter on the occasion of the retirement of General Washington from command of the army.

TO HIS EXCELLENCY GENERAL WASHINGTON.

SIR:

The Magistrates of the city of Philadelphia, in behalf of themselves and their Associates, the Magistrates of the county, beg leave to present to your Excellency our congratulations on the present happy aera, which confirms to the United States of America the inestimable blessings of Peace, Liberty and Independence.

The great share your Excellency has had in obtaining these blessings, demands our most grateful acknowledgments ;

should we indulge ourselves in expressing your merit therein, we are fearful we should offend in point of delicacy.

We are impressed with the highest sensibility of the value of the brave officers and soldiers of the American army, and can never forget how much we owe to our magnanimous Ally the King of France, for his support and assistance ; particularly in that of his brave officers and forces, both by sea and land. But above every consideration, we are bound to acknowledge the infinite goodness of the Supreme Ruler of the Universe, who has so remarkably interposed in our behalf, through every period of this important struggle for the freedom and happiness of mankind ; and, we conceive, in no instance more apparently than in inspiring and directing our great national Councils, and by graciously raising up among us an illustrious personage, with the most shining abilities and conspicuous virtue, to lead, direct and animate, by his conduct and example. Who this great character is, shall be a blank in our page, being confident that every grateful heart and generous hand will be ready to fill it up.

May your Excellency find, in the retirement you contemplate, all the happiness which must arise from the reflection of having served your country in the hour of distress ; and may the gratitude of America be most eminently displayed in following those wise and salutary councils, which have distinguished the period of your command—to a soul like yours, we are persuaded no return can be more acceptable.

Signed, in behalf of the Magistrates of the city and county of Philadelphia.

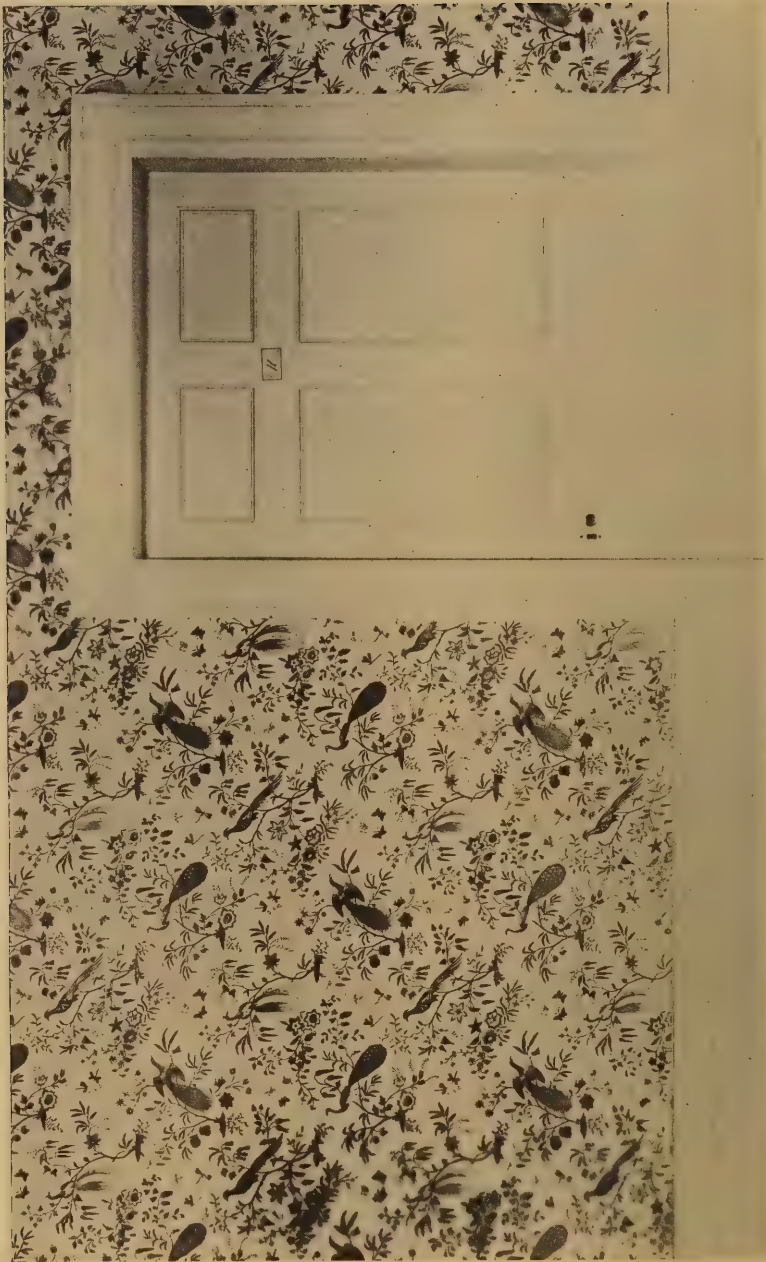
PLUNKET FLEESON, *President*.

Philadelphia, 13th December, 1783.

Fleeson's first advertisement in 1739 shows that he kept a great variety of articles in his shop, including bedticks, choice live geese feathers, blankets, and sacking bottoms, "at the most reasonable rates," as well as paper-hangings. In 1769 he announced "American Paper Hangings, manufactured in



THE DOROTHY QUINCY WEDDING PAPER IN PLACE ON THE WALLS



THE PEACOCK PAPER IN THE GOVERNOR GORE MANSION AT WALTHAM, MASS.

Philadelphia, of all kinds and colours, not inferior to those generally imported and as low in price. Also papier-mâché, or raised paper mouldings for hangings, in imitation of carving, either coloured or gilt: and as there is a considerable duty imposed on paper hangings imported here, it cannot be doubted but that every one among us who wishes prosperity to America, will give a preference to our own manufacture, especially on the above proposition, if equally good and cheap." The appeal to patriotism was a powerful incentive of early American advertisements.

The combination of "upholsterer and undertaker," which still exists in country towns and villages, is not uncommonly found in the early advertisements. Hence we discover to our great amusement that undertakers do a brisk business in paper-hangings. It is still more unexpected to meet with wall-papers in ironmongers' shops, and in the stores of those who furnish equipment to the Army, but this also occasionally happens. Wall-paper is not as yet important enough or sufficiently well established for retailers to devote their whole time to it, without some associated profession, allied or alien, as the case may be.

James White, lately arrived from London, makes a quaint announcement in the *Pennsylvania Gazette* in 1754. He declares that he makes "all sorts of furniture for beds, window curtains, either festoon or plain, all sorts of chairs, either French or India back, sofas, settees and settee-beds, feather beds, mattresses and all other kinds of household furniture after the newest taste, either the Chinese or the Venetian; likewise paper hangings, put up so as not to be affected by the hottest weather, also funerals furnished and shrouds, either pinked in London or plain and pleated, and sheets."

White & Lawrence, upholsterers from London, had a

shop at The Crown and Cushion, Front Street, Philadelphia, in 1756, and also sold all sorts of paper-hangings. Their successor, Blanch White, ironmonger, at his upholstery warehouse, "The Crown and Cushion," sold drums, colours, and all sorts of field equipages for the Army as usual, also feather-bedding and a few paper-hangings in 1760.

Between the years of 1740 and the outbreak of the Revolution, there were constant importations of paper-hangings arriving from London and Paris by every ship. The announcement of these appears in many of the Philadelphia and Boston papers, and it is easy to see that taste in America kept pace with taste abroad. Joshua Blanchard, at his shop in Dock Place, Boston, advertises new and large assortments of paper-hangings between 1762 and 1773, many of them as low as 20s. and half a dollar a piece. Thomas Lawrence of Philadelphia, paper-hanger and upholsterer, in Second Street, near the English Church, makes the same announcement. Thomas Lee of Boston presents "Gothic Paper Hangings" in 1764-1765.

After Plunket Fleeson, the next important American manufacturer of paper-hangings to establish himself was John Rugar of New York. The *Boston News Letter* of December 12, 1765, gives the following interesting note, which shows that the attention of the public was being turned toward more artistic decoration in the home.

New York, December 5, 1765. At a numerous meeting of the Society for Promoting Arts, etc., in this Province * * * John Rugar produced several patterns of paper-hangings made in this province * * * The said Rugar has now a considerable Quantity on hand, and lives in Bayard Street, next door to Mr. Heyman Levi.

In Philadelphia, Ryves and Fletcher, in the *Pennsylv-*



GOTHIC PAPER-HANGING SUCH AS THOMAS LEE OF BOSTON
IMPORTED IN 1764-65



THE "ESMERALDA" PAPER. A PAPER OF 1831 REPRESENTING THE GYPSY IN
VICTOR HUGO'S NOVEL, "NOTRE DAME"

It consists of a series of medallions, framed between strips that are like old illuminations, with Gothic figures and the suggestion of Gothic architecture. The colours are orange-red, green-blue, and tan. Half of the original paper is in the house of F. Frazier Jelke, of Newport, R. I.; the remainder is being used for a bedroom in the house of Mrs. Marshall Field at Huntington, Long Island

vania Packet of May 29, 1775, announce a new American manufactory.

Ryves and Fletcher, Paper Stainers. Make and sell all kinds of paper hangings, etc., at their house in Pine Street, Philadelphia.

As they are the first (?) who have attempted that manufacture on this continent and which has really been attended with great expense in procuring proper hands, materials etc. and as it consumes a large quantity of the paper of this country, they are therefore induced to hope for the countenance and the protection of well wishers to the infant manufacturers of America.

That the fashion for Chinese papers had arrived in America is witnessed by an advertisement of Jerathmeel Peirce, near North Bridge, Salem, Massachusetts, in 1781. He announces "elegant India Paper Hanging of the Newest Fashion."

Flock patterns were also announced in 1781 by William Poyntell, who had a stationery store and paper-hangings in Second Street, Philadelphia, three doors below Market Street. He says that many of his paper-hangings will be sold from 3/6 to 5s. a piece, and declares that these very low prices will make papering cheaper than whitewashing. This gives us an interesting side-light on the usual fashion of finishing walls when papers were not used.

In 1785 there is another wall-paper factory in Philadelphia—Joseph Dickinson has just removed to his Manufactory in Vine Street between Second and Third.

He is now enabled to lower his prices and determined to undersell all importations in his business. Neat paper for 2/6 per piece. Higher prices in proportion. Made to equal India. He also hangs paper at 2s. per piece in the best manner.

Mr. Dickinson apologizes to his former customers who have paid higher prices and explains that his overhead expenses were originally so high that he was obliged to charge more. He even bursts into atrocious rhyme about the wall-paper business.

“The Importers would do well
If they in export could excel
And leave the needy cash at home.
Tho’ I’m no Frenchman, I’d say *bon*
But if the spindle and the distaff
Must lay by, millions can’t laugh.”

In 1786, in the *Independent Gazetteer*, Dickinson announces: “Having had the fullest practice in London and Paris, also having studied the nature of this climate and the texture of the walls, he is happy to inform the public that he has paper made in this state which will be found more durable than imported papers, and is determined to undersell all imported paper twenty percent.”

He also makes this ingenious suggestion: “Flies and smoke operate to soil paper in common rooms if the goods are too delicate; to prevent which I have pin grounds that fly marks will not be perceptible upon. Also dark grounds, which the smoke will not considerably affect in the course of twenty years, at such low prices will eventually be found cheaper than whitewash.”

He is still at the head of his business in 1788, but in February of that year, his widow, Ann Dickinson, takes over the factory “lately carried on by Joseph Dickinson deceased” and rather pathetically begs for a continuance of patronage.

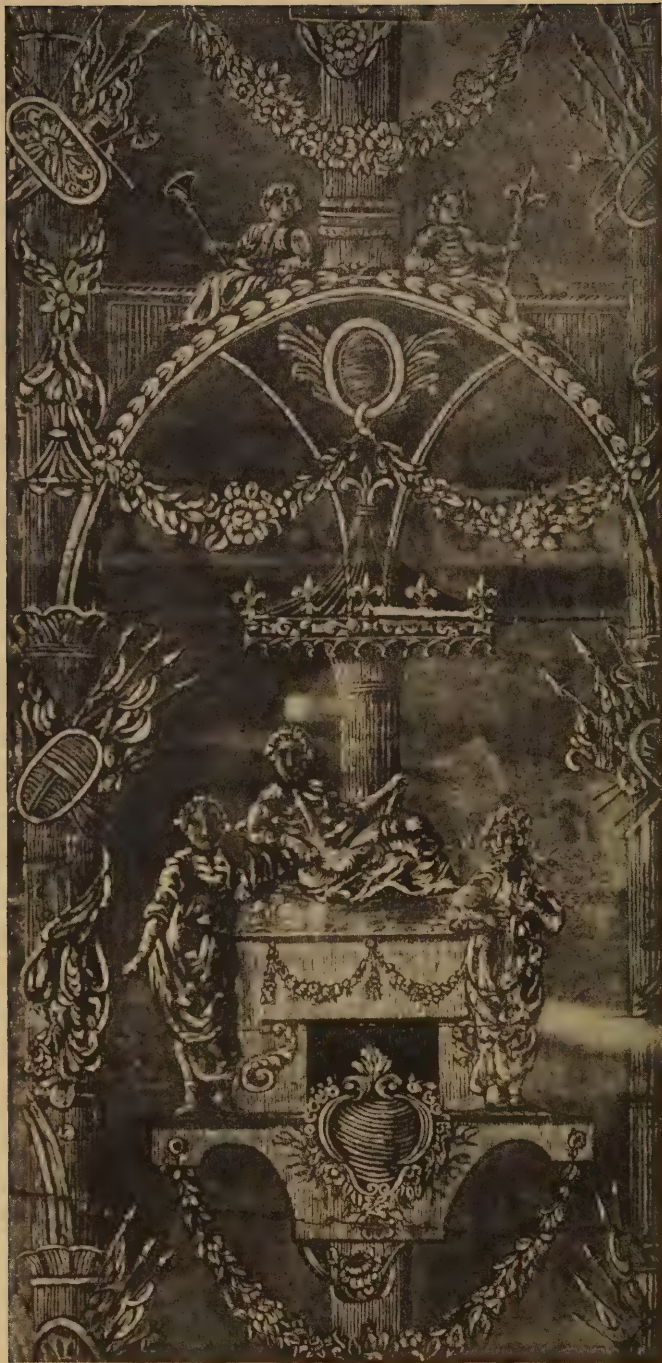
Joseph Dickinson evidently believed in advertising and in saying what he thought through the medium of the



PAPER IN THE HALL OF HAMILTON HOUSE, SOUTH BERWICK, MAINE

The repeating arches recall the paper in the Paul Revere Mansion.

(Courtesy of the Society for the Preservation of New England Antiquities; used by permission of Mrs. Henry Vaughan)



PAPER IN THE WEST ROOM OF THE HANCOCK-CLARK HOUSE IN
LEXINGTON, MASS., DATED 1734

newspapers. There is a record of a grandiloquent announcement of his in the *Pennsylvania Packet* in 1787.

It is truly farcical to find some evil, low-minded people, foes to this country, endeavouring to persuade numbers that no man can do work in America equal to what he did in his native country. Away with such ideas! otherwise become less than any power on earth. They may well be compared to Blood-sucking Leeches, which would suck the vital strings of the noblest veins, tho' justice demands they must disgorge it in agony.

He is also happy to inform the public that he can supply them with any quantity, cheaper than can be imported; and notwithstanding some falacious reports have been propagated by foes to this country that paper cannot be made equal to European, I am determined to prove the contrary and willing to shew colour for colour, paper for paper, cheaper than can be imported from any part of Europe.

John Welsh, Junior, of Bromfield's Lane, Boston, started a paper-staining factory in Scott's Court in 1786. "Welsh," says Walter Watkins, in an article on *Early Paper-Hangings in Boston*, "was a young man, born in 1757 in Boston, the son of John Welsh, jeweller, ironmonger and pewterer, who owned a house adjoining Scott's Corner on Union Street. The family settled in Charlestown in the previous century. Young Welsh was prominent in Masonry, was Secretary of Massachusetts Lodge, Grand Clerk and Grand Secretary of the Grand Lodge of the State. Failing health may have caused his ill fortune, as he became insolvent and a bankrupt in 1789, and this perhaps contributed to his death in February of that year. He was buried with masonic ceremonies from Faneuil Hall."

The inventory of his estate reveals the extent of his venture in manufacturing paper-hangings.

A set of prints of Quaker figures; a set of Diana, 60 shillings; Fantail, 54 shillings, oval and slack; green figure,

55 shillings; Slacks 40 shillings; Pin oval, sprig, fantail borders, 50 shillings; Canopy borders, 45 shillings; scroll, 21 shillings. Two printing tables, valued 30 shillings; poles and cross pieces, 2 shillings. Cutting screw, plough and knives, 14 shillings; Three painting tables at 10 shillings; paint stone, 6 shillings; Eight bags of coloured flocks, 40 shillings; 100 refuge and odd balls painted paper, £10.

The business of John Welsh was bought out by Moses Grant, who advertised a great variety of papers with genteel borders as cheap as any place on the continent; each piece warranted to contain twelve yards. He also had an assortment of French and English papers.

About this same time Joseph Hovey, paper-stainer and linen-printer, was carrying on a business in paper-hangings in Boston, at the low price of 2 shillings to 5 shillings per roll. His factory was in Essex Street, "next door below the Liberty Pole."

John Bright, at 44 Marlboro Street, Boston, had a paper-staining factory at 39 Cornhill, near the market. He claims that "they are superior to any ever before offered for sale in America. Among them are plain blues and greens, brocade, velvet and chintz figures with handsome festoon, patch and carved work borders—elegant panel papers, suitable for wainscoting and staircases—beautiful flower pots for chimney boards, etc."

Prentis & May in 1790 had a factory at 43 Marlboro Street, Boston, where they made paper-hangings "equal to any made on the continent." In 1791 this partnership was dissolved, William May announcing the establishment of a factory at Green's Wharf, nearly opposite the Golden Ball Tavern, Merchants' Row, and Appleton Prentis opening a shop in Milk Street, a little below the Old South Meeting House.

New York came into the list of wall-paper producers in

1790 with the founding of a factory in Albany by John Howell and Son, who had formerly conducted a similar business in England.

Mr. Henry Burn, of the Robert Graves Company, says of this event :

The Howells established themselves at Albany, New York, but in a very modest way, their factory being a few rooms in the rear part of their dwelling. However, the amount of space required was not great, as the method of manufacturing was very crude, and the volume of business correspondingly small. Paper was at that time made only in sheets, and had to be joined before being printed. Colour was then applied by means of a brush to form the background of the design, and the latter was subsequently printed upon the paper from wooden blocks, as many blocks being used as there were colours in the pattern, each block having a part of the pattern upon it in one colour. One block was printed the whole length of the paper before the next colour was applied.

One of the members of this firm was Zophar Howell ; another was the son of John Howell. The Howells soon moved to New York City, leaving their original business in Albany to be carried on by Lemuel Steel, who came from Hartford, Connecticut, in 1815. From New York they went to Baltimore and then to Philadelphia, where their business was finally firmly established, and is carried on to-day by their successors.

In Philadelphia William Poyntell opened a factory in 1791, and advertised in March of that year "Paper made to any particular desire of ground and colours at Three Days' Notice."

Poyntell's factory was still running in 1797. In the spring of 1795, he has prepared for spring sales "A very extensive assortment of Papers from a quarter of a dollar per piece upwards.

Also a stock of 4000 pieces of French Paper, from the lowest priced to the most superb patterns, with a variety of landscape pieces wanted for fire-bords and borders." Although he manufactured papers, he evidently increased his assortment by large importations. In April, 1797, he is expecting "daily, by the Spring Vessels, a considerable addition, both from England and France."

Two papers that came from Poyntell's shop are still in use in a house in Allentown, New Jersey. They have been on the wall since 1794 and are remarkably well preserved, the design being clear and pronounced and the colouring still brilliant. The pattern is characteristic of the period, showing the classic influence that dominated the time. It was printed on sheets 30 by 40 inches, whose joinings are visible in the photographs.

Perhaps the most interesting thing in connexion with these papers is the old bill, which is to-day in the possession of Mrs. Mary Emma Gordon, the owner of the house. It reads as follows:

Philadelphia, April 18th, 1794.

Bought of William Poyntell.

Mr. Imlay.

8 pieces Paper hanging	3/9.....	£ 1	10	0
8 yards narrow black border	1/.....	0	8	0
8 yards festoon	1/.....	0	8	0
10 pieces elegant paper	11/3.....	5	12	6
24 yards elegant broad fruit border	11/ 1/2.....	2	5	0
120 yards elegant narrow rose border	6d.....	3	0	0
		£13	3	6

Rec'd payment

for William Poyntell

Rt. Caldclurg.



PAPER FROM THE SHOP OF WILLIAM POYNTELL, PHILADELPHIA
Billed by him in 1794 and still in use in a house at Allentown, N. J.



PAPER FROM THE SHOP OF WILLIAM POYNTELL, PHILADELPHIA
Billed by him in 1794 and still in use in a house at Allentown, N. J.

Having only 10 pieces of the Elegant Paper, I have packed it all up, but at Mr. Imlay's option, whether he chuses to keep or return what is left on putting it up, supposing that it might be agreeable to him to have some to spare in case of accident, as the same pattern cannot be replaced in case a small portion should be wanted at a future time.

W. P.

Another important American manufactory was that of Burrill & Edward Carnes in Second Street between Chestnut & Walnut Streets in Philadelphia.

This factory opened in 1790. Its manager was a Frenchman named Anthony Chardon.

As Burrill and Edward Carnes intend to carry on the said Manufactory on the most extensive plan, they are determined to sell at a lower price than can be imported ; and it will be their constant endeavour to introduce the newest patterns. The taste of any person may be gratified by giving a short notice.

Orders for any quantity will be thankfully received and executed with punctuality and dispatch, and the usual allowance made to those who purchase to sell again.

Their papers having stood the test of examination by good judges, and being acknowledged to be equal to any imported, they hope to meet with encouragement from a liberal public and especially from the friends to American Manufactories.

To prevent mistakes, they have thought it necessary to inform the public that their papers are marked Burrill & Edward Carnes, and are at present sold in this City at their Manufactory only.

In the *Federal Gazette* of September 20, 1792, they announce that "the employ they give now constantly to thirty workmen enables them to keep a stock from eight to ten thousand pieces."

On April 26, 1793, in the same paper :

Burrill & Edward Carnes, at the old paper hanging Manufactory 71 Second Street, South, have now ready for sale a most beautiful assortment of FIFTEEN THOUSAND PIECES PAPER, in SIX HUNDRED DIFFERENT PATTERNS from two to twenty-six colours.

The New and Beautiful Figure of the Destruction of the Bastile lately received from Paris, is now finished.

N. B.—Any person wishing to have any particular pattern can be accommodated, as B. & E. Carnes constantly employ forty workmen to enable them to give general satisfaction.

This factory was taken over in 1797 by its former manager, the Frenchman, Anthony Chardon, in his house in Eighth Street between Chestnut and Walnut Streets. Chardon two years later combined with another Frenchman named LeCollay, and with him established a calico-printing manufactory in conjunction with the paper-staining factory.

We soon find the products of LeCollay and Chardon acquiring a reputation throughout the country. James Berkman, Jr., at 240 Queen Street, presents them as the attraction of his shop in the *New York Daily Advertiser* of June 7, 1799.

A neat assortment of paper hangings just received from the Manufactory of LeCollay and Chardon, at Philadelphia and to be sold very reasonable.

He adds to this announcement—

Wanted two good Calico Printers who will find suitable encouragement and constant employ at the Calico Manufactory of said LeCollay and Chardon; if they are workmen.

A little-known New York manufacturer of wall-papers advertised in the same year :



OLD WALL-PAPER IN THE STANTON HOUSE, CLINTON, CONN.
At one end of the room a deep wall-paper dado is employed under the windows

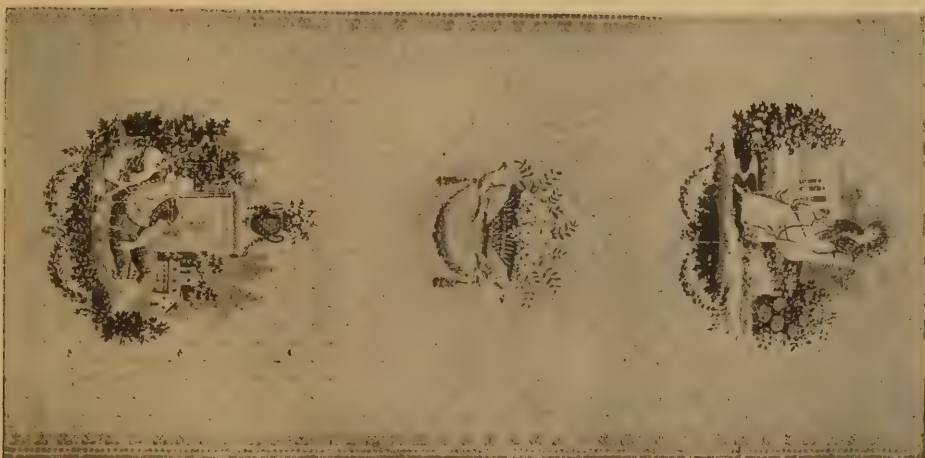


OLD WALL-PAPER IN THE STANTON HOUSE, CLINTON, CONN.
At one end of the room a deep wall-paper dado is employed under the windows

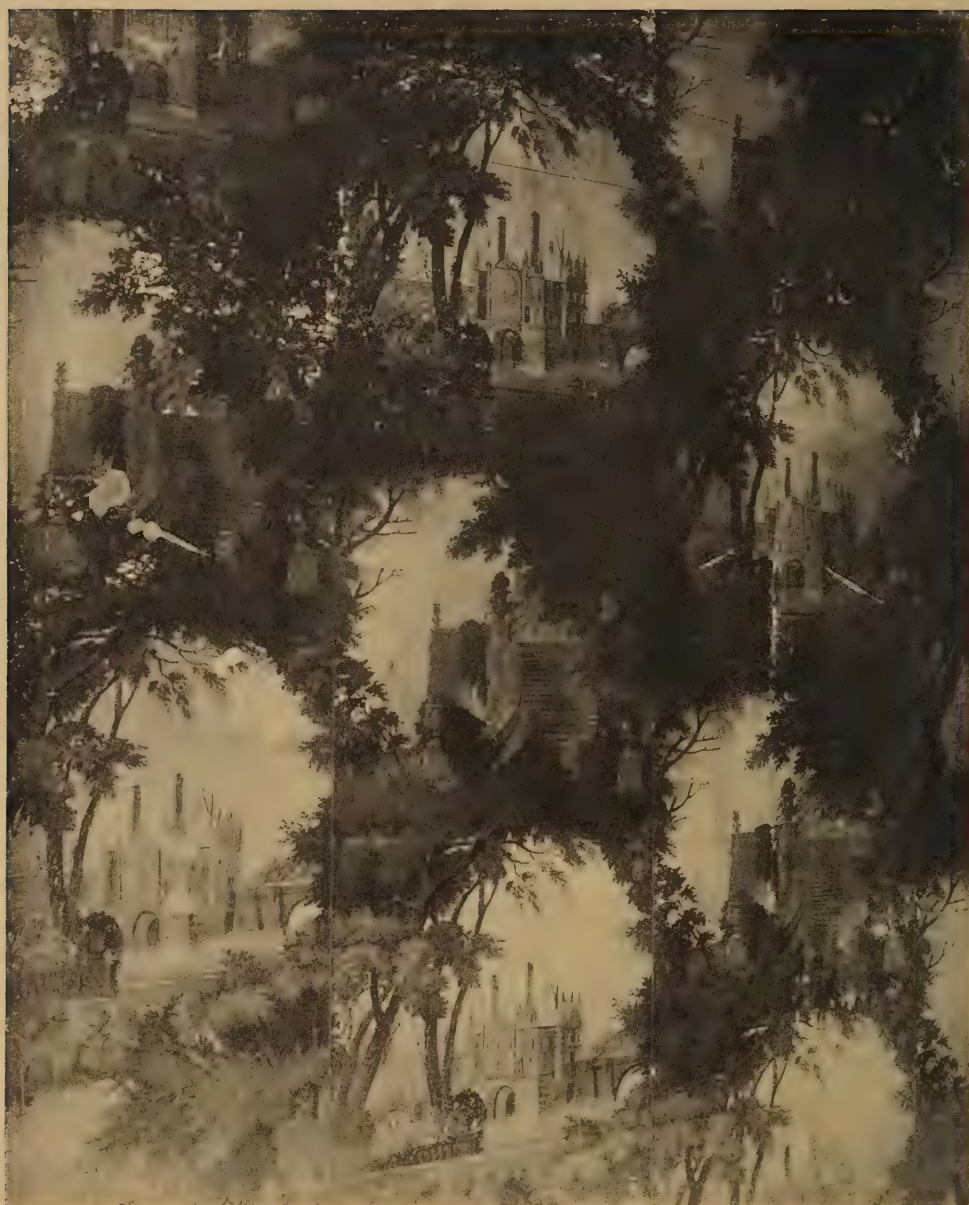


PUMPKIN-COLOURED EMPIRE PAPER SAID TO REPRESENT
THE LITTLE KING OF ROME, ALLOWED TO PLAY
IN THE GARDENS AT MALMAISON

This paper is to be found in a house in Clermont, N. H., in another in
Marlborough, Mass., and in a house on Cabot Street, Beverly, Mass.



PAPERS WITH SMALL FIGURE SCENES. THAT IN THE CENTRE IS IN THE DRAPER HOUSE IN NEW HAMPSHIRE



ALL-OVER PAPER FROM THE DOYLE MANSION AT SALEM, MASS.
Alternating views of a castle and a sweeping staircase

Mackay and Dixey, having at considerable expense established a manufactory (of oil colours and Paper Hangings) at Springfield, East Jersey, the public are respectfully informed that they have now ready for sale an elegant and fashionable assortment of Paper Hangings—equal in quality and considerably cheaper than any imported. As they sign all their own patterns and also prepare every material necessary for conducting said business, they have it in their power to gratify the taste of those who may please to encourage their undertaking in the most extensive variety. Plain paper of any colour that may be desired. Festoon borders of every description. Colours duly prepared in oil, or in water, may be had at a short notice. A few patterns of this paper may be seen at Mr. J. Trousons No. 11 Great Dock Street, where orders for any of the above articles will be thankfully received and executed with strict attention.

Still a few other important manufactories in America are to be noted before the beginning of the nineteenth century.

The *Albany Gazette* of June 5th, 1795, contains the name of Thomas S. Webb, who has for sale at his paper-hanging manufactory at the Lower End of State Street, two doors from the Dock, a great variety of papers and borders. The rolls are twelve yards in length and from 2/6 to 20/ a roll.

Samuel Law of Philadelphia opened a “new American Manufactory of Paper Hangings” at 21, the Green Porch, corner of Black-Horse Alley, Second Street South, in 1790.

In 1795, Ebenezer Clough founded the “Boston Paper-Staining Manufactory on the North Side of Prince Street, near Charles River Bridge.” The heading of his bill-head was engraved by Samuel Hill, a Boston copper-plate engraver, and shows a workroom surmounted by a spread eagle with the motto “Protection” in his beak. The workroom scene shows the process of making paper-hangings at that

time, for it illustrates the mixing of colours, the sizing of paper, and the printing from hand-blocks.

Ebenezer Clough is associated with one of the important events in the history of American paper-hangings.

To commemorate the death of Washington, he issued in 1800 a memorial paper with the inscription, "Sacred to Washington." The design is reproduced here. Two figures, Liberty and Justice, are standing beside a pedestal with an urn surmounted by an eagle. Liberty hides her face in her hand as if she were weeping. Below this central group are crossed flags; the whole monument is surrounded by a railing and enclosed in an archway formed by an architectural treatment. From fragments of this paper which I have actually had in my hands it is apparent that the entire background was originally a pale shade of blue. The figures and architectural ornaments are printed in grey and black.

The following announcement of this paper appeared in *The Independent Chronicle and Universal Advertiser*, Boston, September 22nd-25th, 1800.

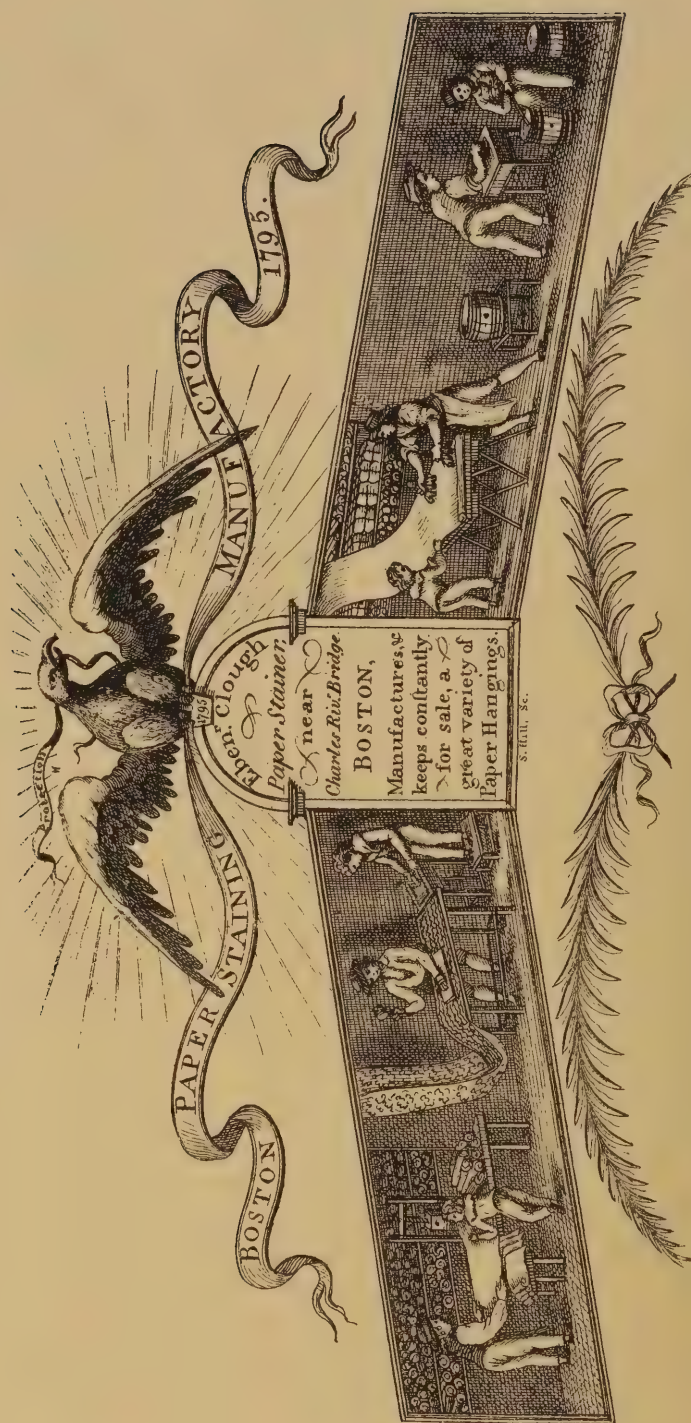
Washington's Monument. Ebenezer Clough, Paper-Stainer * * * has for sale at his paper-staining manufactory near Charles River Bridge an elegant device in Paper Hangings suitable * * * for halls, stairways, etc. * * * inscription on the monument "Sacred to Washington" * * * N. B. As the above attempt to perpetuate the memory of the Best of Men is the production of an American, both in draft and workmanship, it is hoped that all real Americans will so encourage the manufacture * * * that manufactories * * * may flourish and importations stop.

There is a legend that enough of this paper was presented to the Governor of each State, upon its publication, to suffice



THE WASHINGTON MEMORIAL PAPER

Photographed from a fragment in the possession of Mrs. Edith Parsons Morgan



THE BILL-HEADING OF EBENEZER CLOUGH

He founded the Boston Paper-Staining Manufactory in 1795 and printed the Washington Memorial Paper in 1800
 (From an original in the collection of the Bostonian Society, Old State House, Boston, Massachusetts. Lent by the Society for the Preservation of New England Antiquities)

for the papering of a room. A large panel of the paper still exists in the Governor Tichenor House in Bennington, Vermont, now owned by Mrs. Leonard Outhwaite. Fragments have been found in a house in Sandisfield, Massachusetts. A fragment is preserved at the King Hooper House, Marblehead, Massachusetts; another is owned by Mrs. W. P. Ballard of Marblehead, and still another is in the possession of Mrs. Edith Parsons Morgan of New York City. The hallway of "Sycamore Hall," the home of the Misses Parsons, in Enfield, Connecticut, is papered with it.

At the time of Washington's death on December 14, 1799, sixteen States had joined the Union. The list of them, together with the contemporary Governors, is as follows:

Pennsylvania . . .	Thomas McKean . . .	1799-1808
Rhode Island . . .	Arthur Fenner	1790-1805
South Carolina . .	Edward Rutledge . .	1798-1800
Tennessee	John Sevier	1796-1801
Vermont	Isaac Tichenor	1792-1803
Virginia	James Monroe	1799-1802
Massachusetts . . .	Caleb Strong	1800
New Hampshire . .	John T. Gilman	1794-1805
New Jersey	Richard Howell	1799-1801
New York	John Jay	1795-1801
North Carolina . .	Benjamin Williams . .	1799-1801
Connecticut	Jonathan Trumbull . .	1798-1809
Delaware	Richard Bassett	1799-1801
Georgia	James Jackson	1798-1801
Kentucky	James Garrard	1796-1804
Maryland	Benjamin Ogle	1798-1801

It is possible that Ebenezer Clough himself made the presentation of the Washington Memorial Paper to each one of these Governors. Investigation into the various State Documents, however, has not as yet produced any evidence of the giver, nor has the Library of Congress any record of its being an official gift.

In 1800 Josiah Bumstead began manufacturing in Boston. Broad-minded and intelligent, he introduced many new improvements into his factory. In 1839 he travelled abroad and visited the establishment of Zuber in Alsace, the various factories in Paris, and the different places in England that were producing wall-papers. He kept a diary of this trip, which until 1908 was in the hands of his son, Nathaniel S. Bumstead, of Boston. With the death of the latter the diary has disappeared. The loss of it is regrettable; it would have proved an invaluable record of the manufacture of wall-paper of that day, not only in America, but also in Europe.

In 1810, Edward Boriken became a local competitor of Bumstead.

Asa Smith, of Baltimore, carried on a factory of paper-hangings between 1800 and 1810. His most distinguished design is reproduced on page 275.

From an advertisement of August 31, 1813, we can see that ambitious attempts are being made to improve design in American wall-papers. The "variety of views" referred to here by Moses Grant are probably small landscape medallions, such as those found in the Stanton House and the Dudley House at Hopkinton, New Hampshire.

FANCY LANDSCAPE PAPER HANGINGS. MOSES GRANT, JR., No. 6 Union Street, Boston, have just completed additional figures of the present fashionable Hangings for Rooms, obviating the objection of too much sameness, by introduction of a variety of views. The DESIGN, PAPER, COLOURS and LABOUR are AMERICAN, and will bear the closest comparison with imported. They are offered to the public as specimens of the rapid improvement of this branch of manufactures. Added to these, a great variety of Paper and Borders, from 25c. upwards per roll.



WALL-PAPER IN THE DUDLEY HOUSE, HOPKINTON, N. H.



WALL-PAPER IN THE GOVERNOR GORE MANSION, WALTHAM, MASS.

By 1817 the rage for scenic papers possessed New England. An excellent idea of the different decorations of this sort imported from France at the time is furnished by an announcement of James H. Foster, 59 Marlborough Street, Boston, which appeared in the *New England Palladium* on December 2nd of that year.

RICH PAPER HANGINGS JUST RECEIVED. Setts of Monuments of Paris, a very elegant Hanging. Setts of the River Bosphorus. Do. English Gardens—Capt. Cook's Voyage. Do. Views of Switzerland—Hindoſtan Scenery. Do. 12 Months, with framing paper and border. The above are in colours and long-strip landscapes. ALSO a sett of rich cloth and gilt papers with top and bottom border to match. LIKEWISE, Views in Italy—Water scenes. Views in Turkey—Roman Scenery. Do. Ports of Bordeaux and Bayonne, Elysian Fields, Grecian Arcadia, and many other landscape papers, making as great a variety as can be found at any ſtore in town, and at the loweſt prices. Also small landscapes, drapery and satin ſtripes with borders to match. Plain papers with rich cloth borders. A great variety of French common papers and a general aſſt. of AMERICAN PAPERS AND BORDERS.

We can follow the fashions in wall-paper from these old newspaper advertisements as if we had actually lived at the time. Satin and damask papers began to vie in popularity with landscape papers in 1813.

PAPER HANGINGS. James H. Foſter at 59 Marlborough St. has for ſale an extenſive aſſortment of English and American Paper Hangings, from 25c. to \$2.50 per roll, conſiſting of ſmall Landſcapes, Drapery, and various other figures, of the moſt fashionable patterns—with a variety of elegant and common borders, of workmanſhip equal to any in Boſton. Yellow ſilk damask, moreens, handsome ball and common fringes. N. E. P. Oct. 15.

PAPER HANGINGS. New and elegant patterns. J. Bumstead and Son, No. 68 Cornhill, have just imported in the Galaxy from Havre—27 cases of French Paper Hangings selected from the first Paris Manufactories. Elegant satin paper with rich borders, cloth ditto, a few sets of “Rideau à Bayadere” a new and most splendid paper for drawing rooms; sets of Views of distinguished places in Europe, Asia and America. Elegant chimney board pieces. A large assortment of American Paper Hangings from our own factory. The colours warranted to be equal in durability to the French. Col. Cent. May 23, 1821.

ELEGANT FRENCH PAPER HANGINGS, among which are 4 sets of Views, representing a Tiger Hunt—Hunting the Deer—Fishing—and Chinese Scenes, with Borders. James Cunningham, auctioneer. Col. Cent. March 19, 1825.

FRENCH PAPER HANGINGS. James H. Foster Has just received from Havre via New York, 12 cases and bales of Paper Hangings, consisting of Damask Satin, Satin Stripes, with rich cloth borders; variety of landscape Views; satin, marble, and common papers, which added to those on hand, make a large assortment. Col. Cent. July 27, 1825.

FRENCH PAPER HANGINGS. 55 bales just imported, of new and superior patterns, some of them varnished. *Independent Chronicle* and *Boston Patriot*, May 4, 1833.

Eleven years after this advertisement the first colour-printing machine in this country is imported from England for the factory of John Howell in Philadelphia, and American wall-paper enters upon an era of development and expansion that could not possibly have been foreseen by the booksellers and stationers who had a few quires of painted paper on their shelves at the beginning of the eighteenth century.



POMPEIAN MEDALLION MADE BY ASA SMITH OF BALTIMORE, WHO HAD A FACTORY
BETWEEN 1800 AND 1810

In the Samuel Fowler house in Danversport, Mass., dated 1809
(Courtesy of the Pennsylvania Museum)



PAPER IN THE GENERAL MONTGOMERY HOUSE, HAVERHILL, N. H.



EARLY NINETEENTH CENTURY WALL-PAPER WITH MEDALLIONS AND SMALL LANDSCAPES
The borders formed stripes when the paper was put in place

CHAPTER XII

SOME FAMOUS SCENIC PAPERS AND THEIR
OWNERS

CHAPTER XII

SOME FAMOUS SCENIC PAPERS AND THEIR OWNERS

THE accompanying list, which cannot be a complete record, contains the result of more than two years' investigation and correspondence with the possessors of famous old papers, in this country and abroad.

It is perhaps something to have catalogued one hundred and forty-three examples of these treasures of a by-gone day,* but there must be many more that have not yet come to light. Besides those on the walls, there are the unknown papers, hidden away in attics, neglected, forgotten, uncared-for.

Whenever possible, the name of the maker and the date of the paper is given here, together with its full description and its complete size. This, with the photographs, forms a record hitherto unprocurable which should be put in the hands of the future generation with the injunction to have and to hold, to love and cherish these heirlooms, and to strive, in turn, to preserve them perfect and unharmed.

*For the names and descriptions of other scenic papers not mentioned in this list, see Chapter XV.

LES AMOURS DE PSYCHÉ

Commonly called the Cupid and Psyche paper, and recognized as Dufour's masterpiece.

So far as is known, there are few original specimens of this paper in America.

This paper was designed by Louis Laffitte, designer to the King, and winner of the *Grand Prix de Rome* in 1791. The cartoons for engraving the blocks were made by Mader père.

The paper consists of twenty-six strips in grisaille and sepia, each about 20 inches wide and 5 feet 7 inches high, which form twelve complete pictures, depicting all the scenes of the mythological story: The parents of Psyche consulting the oracle, Psyche carried off by the zephyrs, Psyche at the bath, Psyche showing her jewels to her sisters, Psyche's attempt to stab Cupid, Psyche abandoned, Psyche picked up by a fisherman, Psyche carrying back a glass of the water of youth, Psyche descending to the infernal regions, Psyche returning from the inferno, reconciliation of Venus and Psyche, marriage of Cupid and Psyche.

Dufour of Paris printed and issued the paper from his ateliers at 10, rue Beauveau.

The date of the first edition has only recently been fixed by a discovery by M. Charles Follot, who now occupies the old factory of Dufour, through finding under other layers of paper in his office a panel of the original "*Amours de Psyché*" bearing the inscription in Dufour's own handwriting, "This paper was invented by Joseph Dufour in the year 1816."

Four of the designs were exhibited by Laffitte in the Paris Salon of 1817.

The 1500 wood-blocks used in printing this paper were purchased after Dufour's death by the firm of Desfossé et Karth, who are still printing modern editions. About thirty of the blocks became so worn that it was necessary to re-engrave them.

1. One was discovered in a panel behind a large mirror in the house in Salem built by John Albion Andrew in 1818 and later owned by the Saffords.

2. An original set is in the Bonaparte house, Philadelphia, at 260 South Ninth Street, whose present owner is Mrs. Walter James.

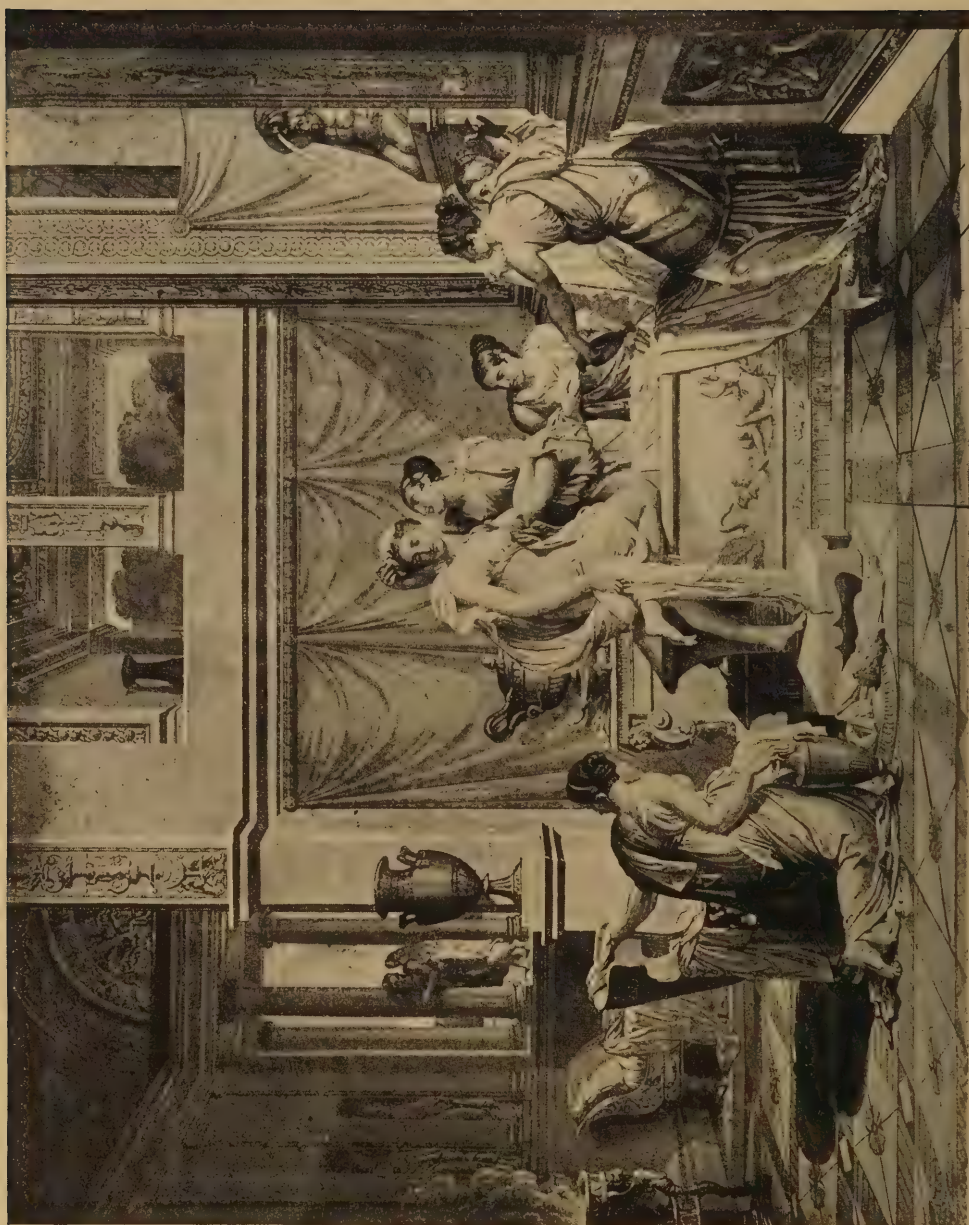
3. The Rosenbach Galleries in Philadelphia own a set of the original edition.

4. *The Musée des Arts Decoratifs* in Paris owns a complete original set.

5. An original set was installed in the Chateau de Valençay, in the bedroom of the King of Spain, one of the famous Empire interiors of France, and is still to be seen there. In this setting it is used as a frieze above a high wainscoting.



LES AMOURS DE PSYCHÉ: RECONCILIATION OF VENUS AND PSYCHE



LES AMOURS DE PSYCHE: PSYCHE AT THE BATH



LES AMOURS DE PSYCHE: PSYCHE SHOWING HER JEWELS TO HER SISTERS



LES AMOURS DE PSYCHÉ: PSYCHE DISCOVERS THAT THE SLEEPING YOUTH IS CUPID,
THE GOD OF LOVE

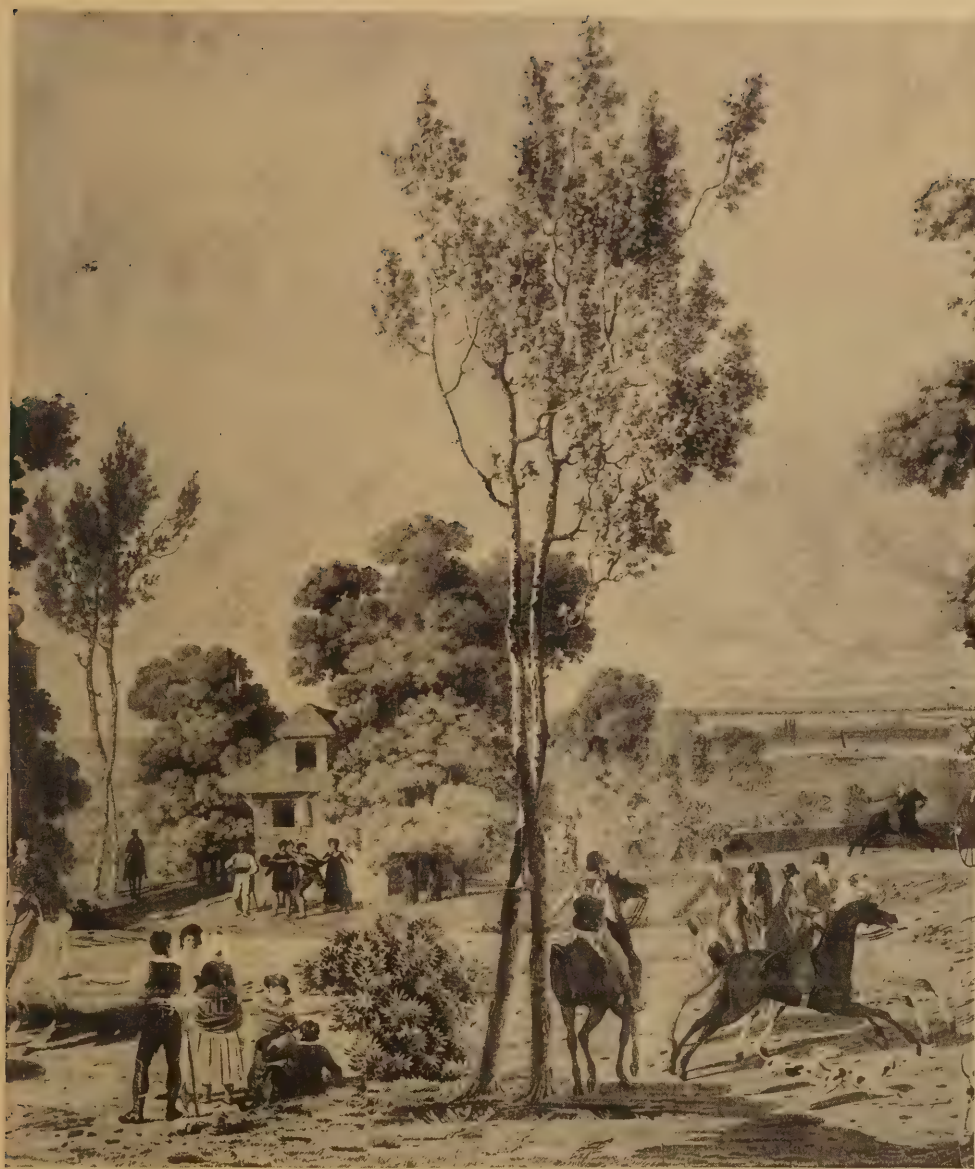
CHASSE À COURRE (THE HUNT)

Printed by Jacquemart et Bénard — In colours.

1. A set in the John Albion Andrew house, Salem, Mass., later owned by the Saffords.
2. A set in the house of Mr. Horace Morse, New Berlin, N. Y.



CHASSE À COURRE (THE HUNT) BY JACQUEMART ET BÉNARD
In the John Albion Andrew house, Salem, Mass.



ANOTHER PANEL OF THE HUNT
In the John Albion Andrew house

CHINESE PAPER WITH TEMPLE PROCESSION,
JUNKS, AND TEA-HOUSES

1. In the Lathrop house, Stockport, Columbia County, N. Y. Captain Seth Macy was a sea-captain. On one of his trips on a merchant ship, he brought back supplies of foreign wall-paper to a dealer in Philadelphia, from whom he afterwards purchased this paper to put in his living-room.

The paper is in sepia, and is printed from hand-blocks about 18 inches square, on rice paper.

The scenes represented are Chinese, but the faces and the figures were evidently not drawn by a Chinese artist. It is probable that the paper was done either in Holland, England, or France.

On the north wall of the living-room is a Chinese temple from which a religious procession has just issued. It is headed by a trumpeter, blowing a strangely shaped instrument; after him come priests beating a drum held upright by two other priests, followed by musicians, banner-bearers, and a group carrying a standing figure on a platform with incense burning before it. There is a tall pagoda at the right of the panel, and the Wall of China in the background.

The panel on the east wall by the window represents a tea-party in a small tea-house, with guests arriving in boats. Over the mantel is a Chinese junk.

Miss Janet Lathrop, who is now living in the house, says that the paper was taken off in 1904, restored and put back, and coated with paraffine to preserve it.

2. Part of a paper exactly like this has recently been put on the walls of a small dressing-room in the house of Miss Anne Morgan, in Sutton Place, New York.



CHINESE TEMPLE PROCESSION

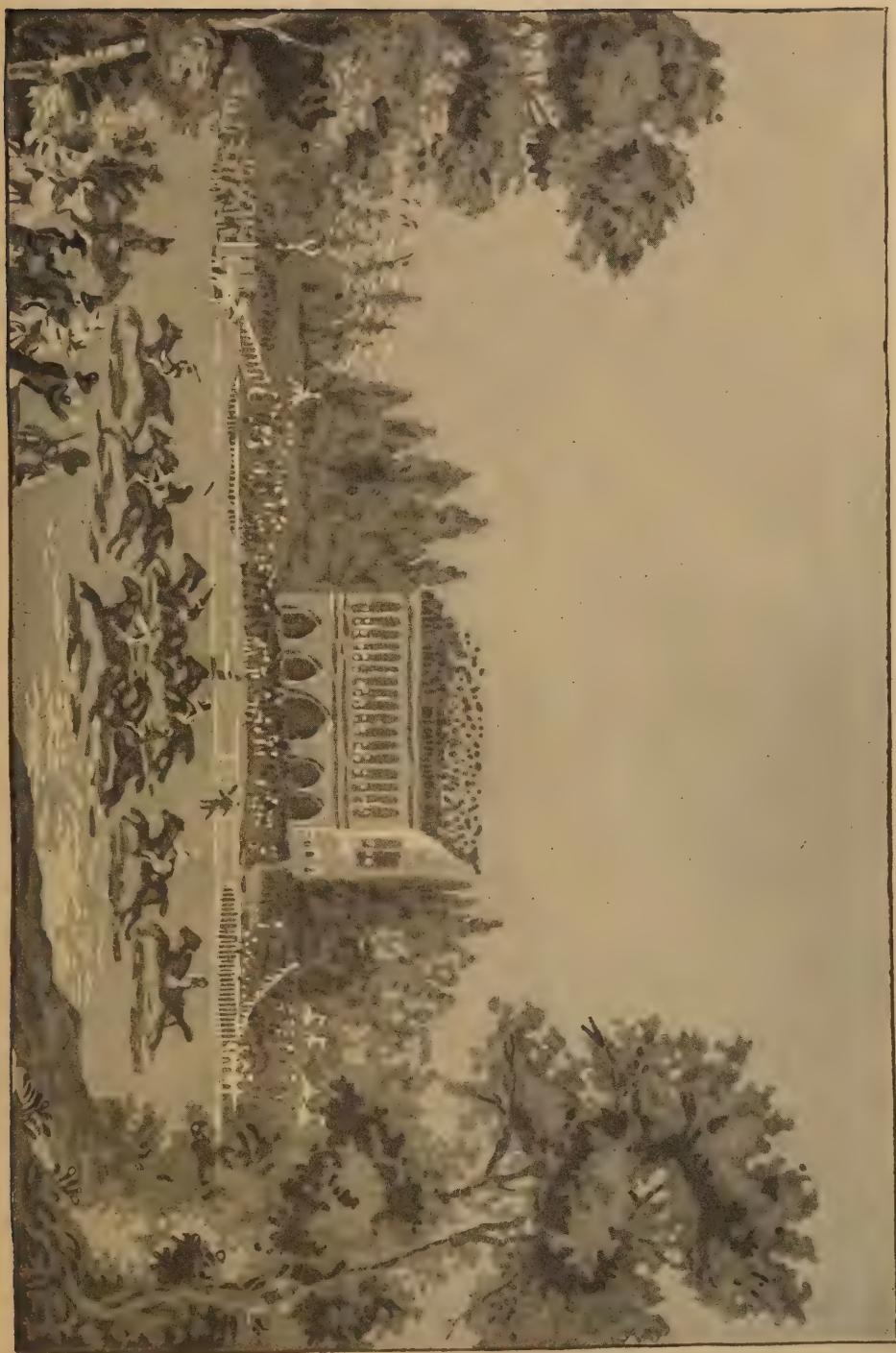
In a dressing-room at Miss Anne Morgan's, Sutton Place, New York

COURSES DES CHEVAUX (THE HORSE RACE)

A grisaille paper, printed by Zuber in 1838. The paper consists of 32 strips, each of which is 12 feet high and 18 inches wide.

The scenes include: Flat-racing at Newmarket, the races in Rome, obstacle-racing.

Three large panels of the original edition, containing about 18 strips, are in the collection of Nancy McClelland.



THE HORSE RACE. BY JEAN ZUBER, 1838. FROM AN OLD PRINT

DIRECTOIRE PAPER IN GREEN, GRISAILLE, AND SEPIA, WITH ARCHITECTURAL AND LANDSCAPE BACKGROUND AND SMALL FIGURES AFTER BOSIO

This paper is purely *Directoire* in design, execution, and technique, and is one of the best proofs that scenic papers were made before 1804. Produced by Arthur et Robert.

1. Five strips in the Metropolitan Museum, New York.
2. An entire room in the possession of Mrs. Paul Moore, Convent, N. J.
3. An entire room of five large panels, each with an old border in hydrangea design, in the possession of Mrs. George Fales Baker, Jr., New York.



DIRECTOIRE PAPER BY ARTHUR ET ROBERT
 Belonging to Mrs. George Fales Baker, Jr. Green, Grisaille, and sepia

DIRECTOIRE PAPER IN GREYS AND BLUES, WITH
ARCHITECTURAL SCENES AND SMALL FIGURES
SEEN THROUGH ARCHES OF WHITE FLOWERS

1. Formerly in the Forrester house, Salem, Mass., but now removed from the walls.
2. In a house in Nantucket, Mass.
3. In the collection of Charles Huard, Versailles, France.



DIRECTOIRE PAPER IN COLLECTION OF CHARLES HUARD

DON QUIXOTE PAPER

In grey, it depicts the history of Don Quixote setting out with Sancho Panza in quest of the great adventures from which he returned a sadder and a wiser man.

1. In the Bailey House, Bath, Maine.
2. In a house in Salem, Mass.

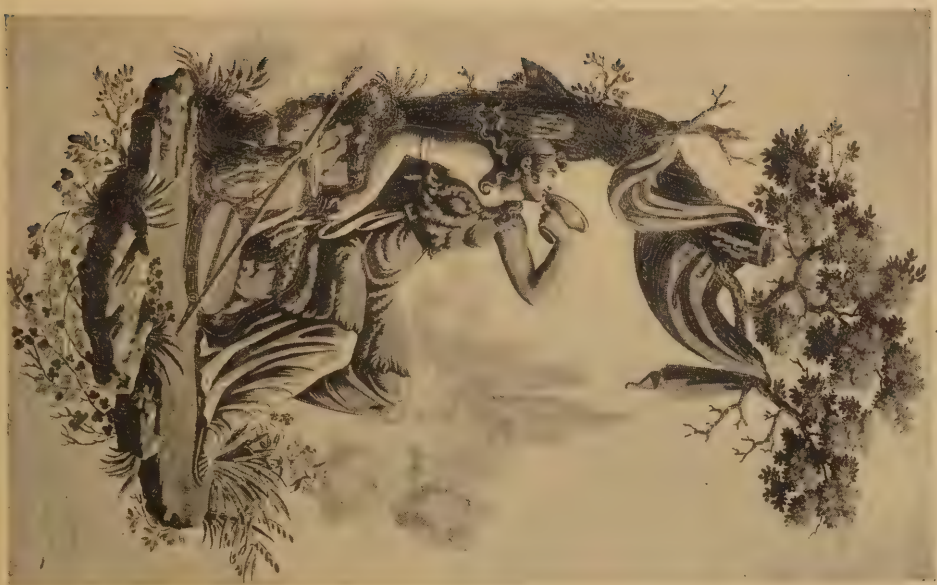


DON QUIXOTE PAPER. WITH PRINTED DADO
Salem, Mass.

LES DOUZE MOIS (THE TWELVE MONTHS)

Designed by Fragonard fils in 1808 and printed by Dufour of Paris. The figures are in turquoise blue on a ground of greyish mauve.

The only known set in America is owned by Mrs. Gifford Pinchot and is placed in her house at Milford, Pa.





TWO OF THE TWELVE MONTHS, DESIGNED BY FRAGONARD FILS
Collection Foliot

HARBOUR SCENE

1. Governor Badger homestead, Gilmanton, New Hampshire.
2. Old house in Rockville, Mass.

Not illustrated

ELDORADO

Printed by Zuber in 1849 and designed by Ehrmann and Zipelius. There are 20 strips in colour, which required about 2000 blocks.

1. An original set in the house of Mrs. Van Rensselaer, 385 State Street, Albany, New York.
2. Original set in the Salem Club, Salem, Mass.
3. In the dining-room of Memorial Continental Hall, D.A.R., Washington, D. C.
4. In the house of Mrs. George Mifflin at North Andover, Mass., where it was put more than fifty years ago.

Modern editions of this paper are now being printed from the old blocks.



OVERMANTLE PANEL FROM ELDORADO
In the Salem Club, Salem, Mass.

LES FRANÇAIS EN EGYPT (THE FRENCH IN EGYPT)

Printed by Dufour about 1814. In brilliant colours.

The complete set consists of thirty-two strips, formed by pasting together small sheets of paper.

The main part of the panorama represents the victory of the French over the Turks in the battle at Mataria on March 20, 1800. Kleber is shown on a white horse accepting a spear from one of the wounded enemy. On a tall obelisk in the foreground is the inscription, "On the twentieth of March, 1800, 10,000 French, under command of the brave Kleber, vanquished 80,000 Turks on the plains of Heliopolis."

1. A set formerly in the house of Mr. Henry Dewitt Freeland, at Sutton, Mass.

2. A set in the Art Institute of Chicago, which was purchased in Paris and brought to this country by a wealthy merchant of Montpelier, Vermont, named Zebina Camp. Presented to the Museum, by Mrs. Ernest H. Hicks.

3. A set in the collection of Mr. John J. Morrow, New York.

4. Six strips in grey and sepia on a screen belonging to Mrs. J. D. Lyon, New York.



FOUR STRIPS OF THE FRENCH IN EGYPT

From the set of paper presented to the Art Institute of Chicago by Mrs. E. H. Hicks

FRENCH SCENIC PAPER WITH VIEWS OF TOWN
AND COUNTRY

Early nineteenth century.

A partial set in the possession of George M. Whipple, Salem,
Mass.

The illustration of the complete paper is given here.



VIEWS OF TOWN AND COUNTRY



VIEWS OF TOWN AND COUNTRY



VIEWS OF TOWN AND COUNTRY



VIEWS OF TOWN AND COUNTRY

VIEWS OF TOWN AND COUNTRY



LA GALÉRIE MYTHOLOGIQUE (THE MYTHOLOGICAL
GALLERY)

Printed in 1814 by Joseph Dufour of Paris in grisaille.

There are 24 strips in the complete paper, which form various panels, as follows:

The Vengeance of Ceres, 2 strips.

Phaëton and Apollo, 3 strips.

Venus and Diana, 2 strips.

The Judgment of Paris, 4 strips.

Time and the Seasons, 3 strips.

The Muses, 4 strips.

In addition there are six strips which have designs of trophies or accessories, to be used in combination with the panels.

The only complete example of this paper to be found in this country is in the small hallway of Mr. James Deering's house, Viscaya, at Miami, Florida.



THE MYTHOLOGICAL GALLERY IN THE HOUSE OF JAMES DEERING, MIAMI, FLORIDA
Panel of Phæton and Apollo



THE MYTHOLOGICAL GALLERY IN THE JAMES DEERING HOUSE
The Judgment of Paris



THE MYTHOLOGICAL GALLERY: VENUS
Part of Venus and Diana

THE HUNT, BY VERNET

Thirty strips in grisaille.

1. A complete set in the dining-room of Mrs. William C. Langley, Westbury, Long Island.

2. Twenty-seven panels in collection of Nancy McClelland, New York.

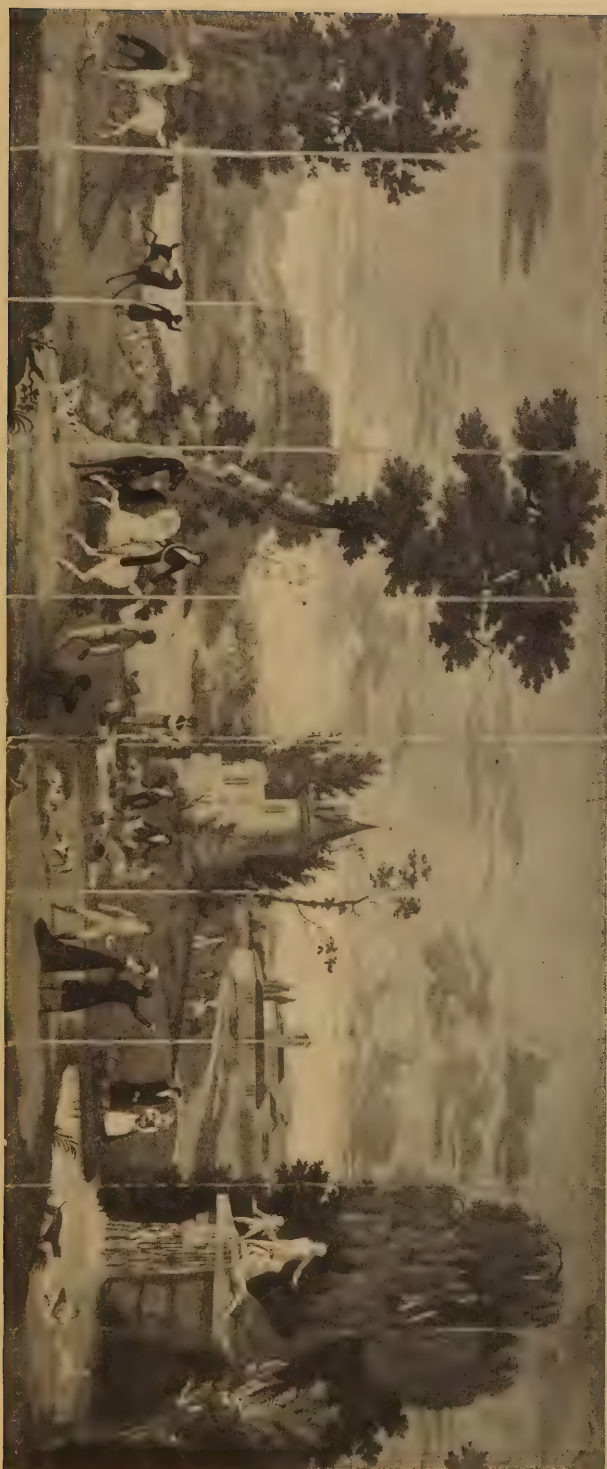
The illustration of the complete paper is given here.



THE HUNT, BY VERNET
In the house of Mrs. William C. Langley, Westbury, Long Island



THE HUNT, DESIGNED BY VERNET



THE HUNT, DESIGNED BY VERNET

LES INCAS (THE INCAS, COMMONLY KNOWN AS
PIZARRO IN PERU)

Printed in 1832 by A. Leroy, successor to Dufour. The complete set consists of thirty strips in colour. The scenes are those of the invasion of Peru by Pizarro, in 1531, the story being taken from Marmontel's book, "*Les Incas, ou la Destruction de l'Empire du Perou.*"

1. This paper, *Télémaque*, and *Antenor* are mixed in together in the first and second halls of "The Lindens," the headquarters of General Gage, at Danvers, Mass., now owned by Mrs. Ward Thoron.

2. A small part of *Les Incas* is in the King Cæsar House, in Duxbury, Mass., now owned by Mr. F. B. Knapp.



PANEL OF LES INCAS IN THE LINDENS, DANVERS, MASS.
Owned by Mrs. Waid Thoron

JACKSON OF BATTERSEA'S PAPER, ROMAN RUINS

Panels of Piranesi-like scenes, with paper borders imitating stucco frames. These were used in combination with medallions and cartouches inspired by Pillement, and also with trophies and overdoors, to complete the room. Printed in 1756-1790.

1. A set brought from Holland was in the original Van Rensselaer Manor House in Albany, and is now in the possession of Mr. William Van Rensselaer. The borders are lemon-yellow: the panels are in grey.

2. A set purchased at 11 Regent Street, London, is still to be seen in the Jeremiah Lee mansion, in Marblehead, Massachusetts. It was put on in 1768, when the house was built.

3. A set is in Harington House, England, dated 1786. The ruins are in green, the ground is pinkish grey, and the borders are in sepia.



ROMAN RUINS. PAPER BY JACKSON OF BATTERSEA
In the original Van Rensselaer Mansion, Albany, N. Y.



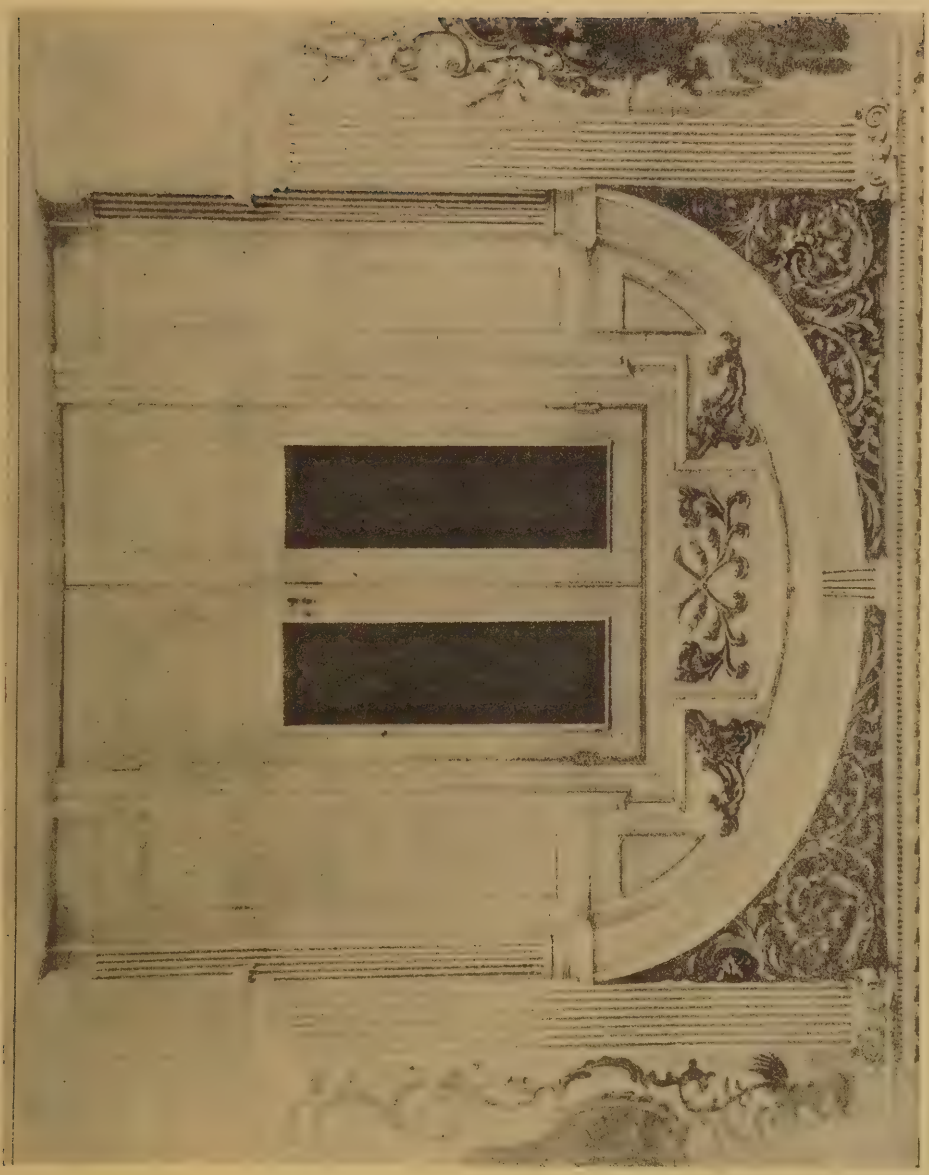
DOORWAY IN HALL OF THE ORIGINAL VAN RENSSELAER MANSION
 Panels of trophies and musical attributes by Jackson of Battersea



ROMAN RUINS BY JACKSON OF BATTERSEA
Panel from Van Rensselaer Mansion



SMALL MEDALLION PANEL BY JACKSON OF BATTERSEA
From the Van Rensselaer Mansion, Albany

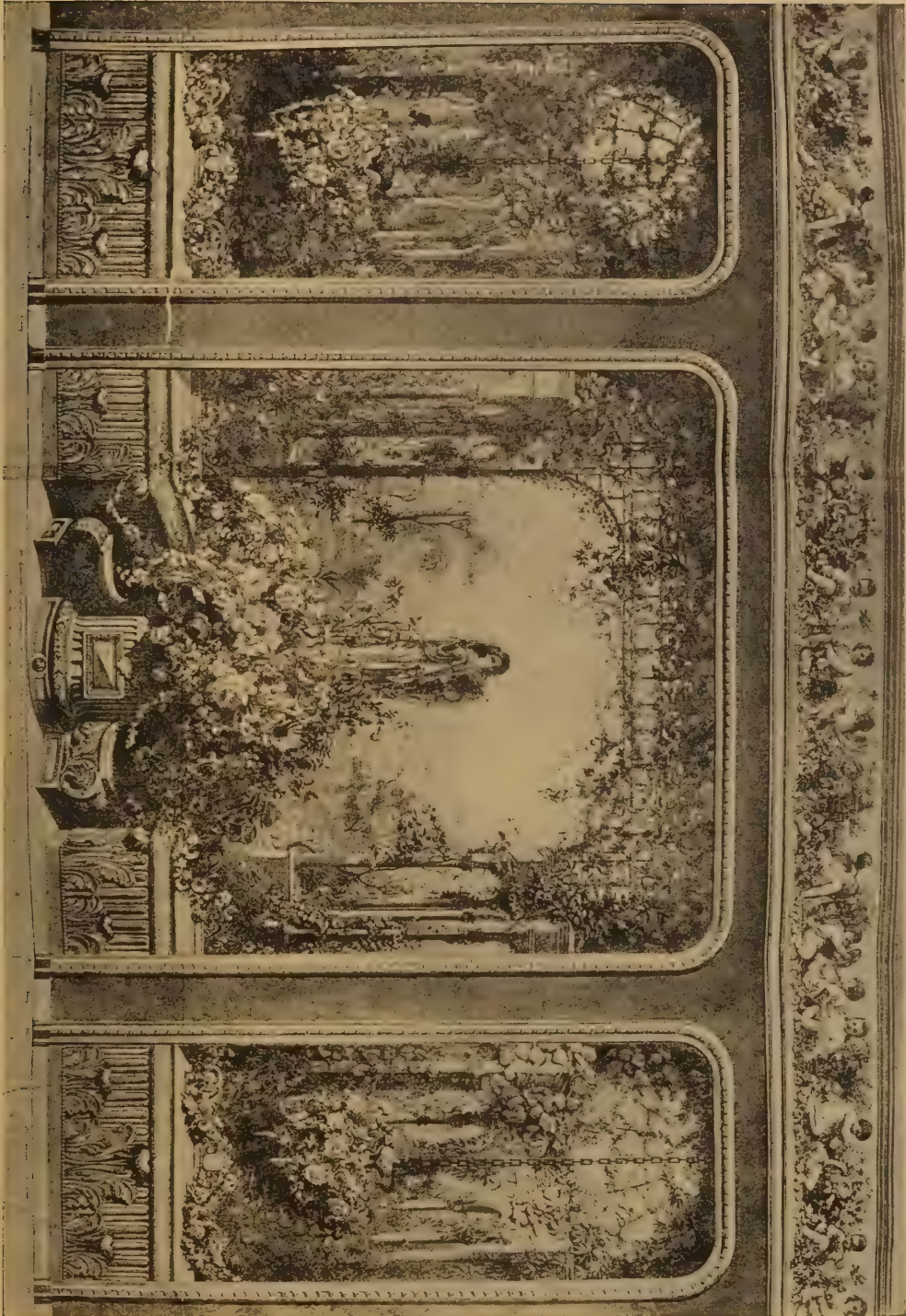


DOORWAY IN ORIGINAL VAN RENSSELAER MANSION, ALBANY, N. Y.
Decorations formed by Jackson of Batavia's paper

LE JARDIN D'ARMIDE (THE GARDEN OF ARMIDE)

Printed by Desfossé et Karth in 1855 and awarded the prize at the Paris Exposition of that year as the most beautiful example of machine-printing. The complete paper consists of two pictures, formed by five strips and four intermediary strips. Statues and trellis in colour.

1. In the house of Mrs. Gordon Abbott, Boston, on the landing and staircase.
2. In the *Musée des Arts Decoratifs*, Paris.
3. In the collection of Nancy McClelland.



THE GARDEN OF ARMIDE, COMPOSED IN PANELS
(Courtesy of Desjossé et Karth, Paris)

LE PETIT DÉCOR

Printed by Joseph Dufour.

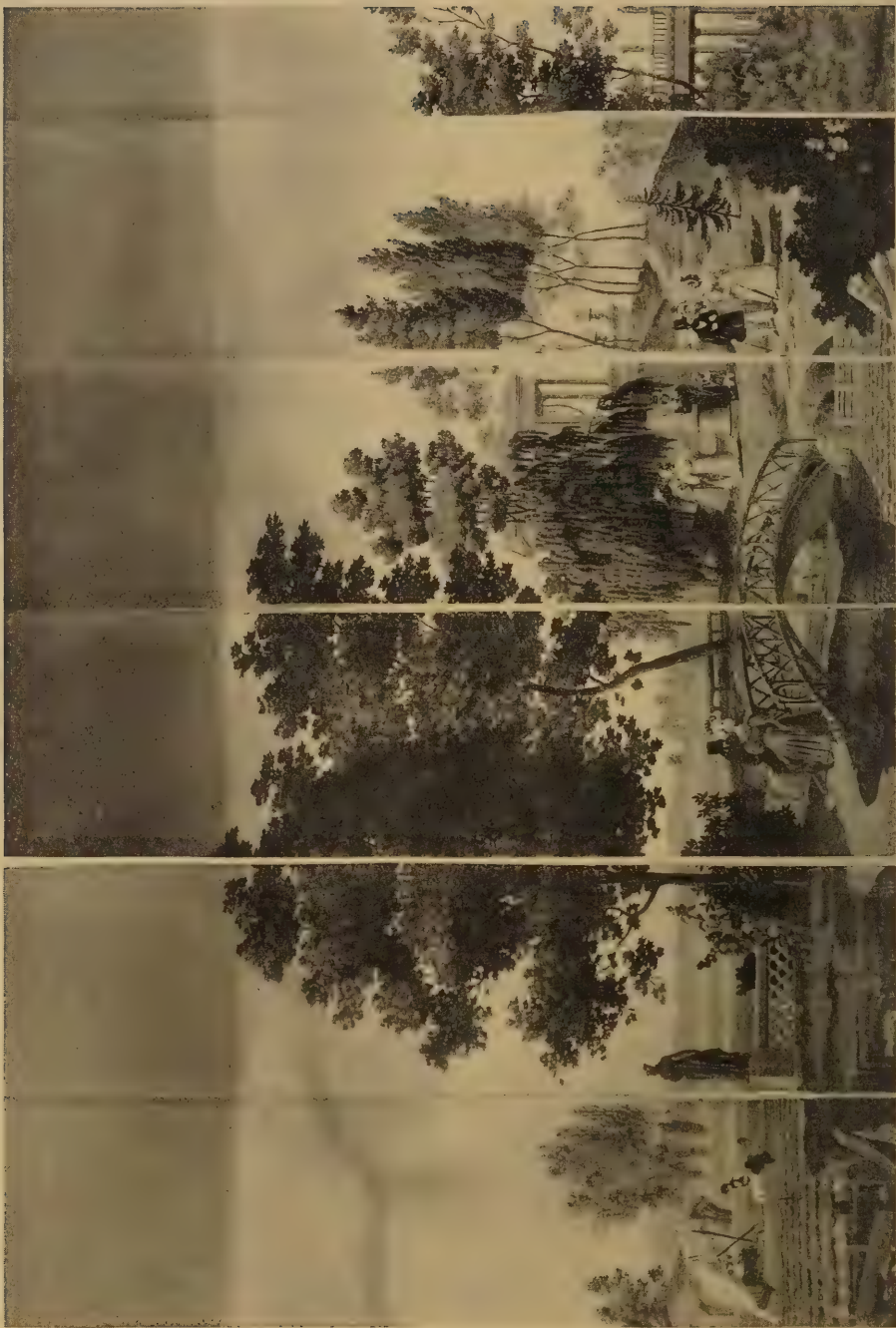
This paper was re-edited in 1830 and brought up to date in costumes. It is in bright colours.

1. In a house in Chilton, Ga.
2. In the collection of Nancy McClelland, New York.
3. In the Mayo house, Canton, Mass.
4. In the Patuxent Gun Club, Hill's Bridge, Prince George's County, Maryland.

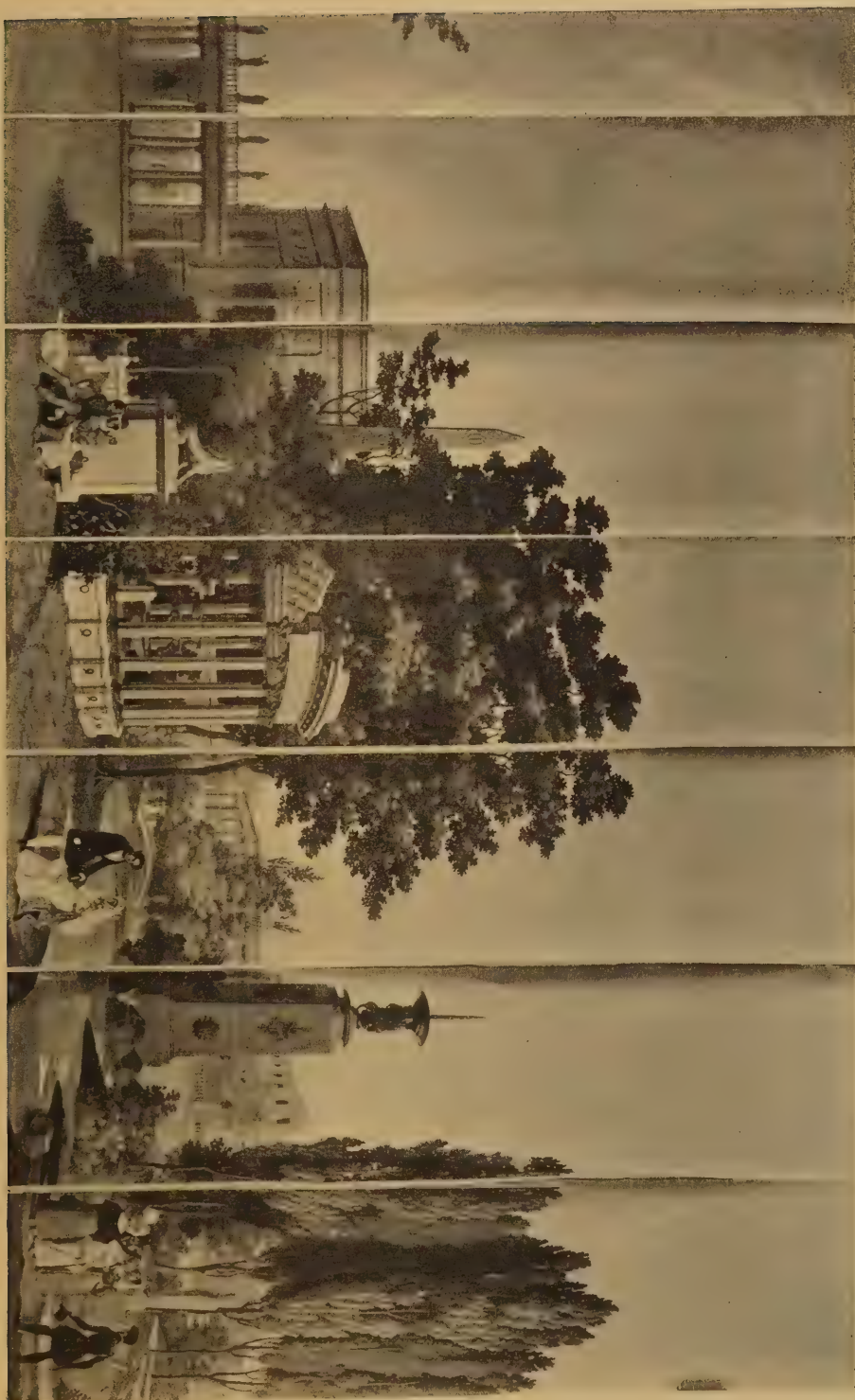
NOTE.—The same blocks were used for the background of "Le Cid," but Spanish figures and costumes were inserted in place of French ones. A set of the Cid is owned by Mrs. D. D. Tenney, 2318 Park Avenue, Minneapolis, Minn. For illustrations see pages 181 to 183.



LE PETIT DÉCOR, 1830 EDITION



LE PETIT DÉCOR, 1830 EDITION



LE PETIT DÉCOR. 1930 EDITION

LES MONUMENTS DE PARIS (THE MONUMENTS
OF PARIS)

Printed by Dufour in 1815. The set consists of thirty strips in colour, formed of small sheets glued together.

All of the important buildings of Paris are shown in this paper, moved up along the banks of the Seine. There are to be seen l'Hôtel des Invalides, the Beaux Arts, the Arc de Carrousel, the Colonne Vendome, St. Sulpice, the Tour St. Jacques, Notre Dame, etc.

In the foreground are fantastic pastoral scenes of people hunting, fishing, and bathing on the banks of the Seine.

This paper was one of the most popular of the time and is to be found in many houses in this country. The set at the time of the first edition was sold for fifty francs.

1. In the house of the grandfather of Professor W. E. D. Scott, curator of Princeton University.

2. In the Cook-Oliver house, 142 Federal Street, Salem, Mass.

3. In the Walker house at Rockville, Mass.

4. In the Knapp house, Walpole, N. H., built by Josiah Bellows 2nd in 1812.

5. In the house of Mrs. J. B. Lyman, Ashby, Mass.

6. In the Elmwood Inn, Walpole, N. H.

7. In the Appleton Inn, New Ipswich, N. H.

8. In the house of Mrs. Hugh Nelson, "Long Branch," Clarke County, Va.

9. In a house in Bellows Falls, Vt.

10. In the house of Mrs. Edward S. Moore, at Roslyn, L. I.

11. In the house now owned by the Mann family, Bucksport, Me.

12. In the house of Miss Kate N. Doggett, Fredericksburg, Va.

13. In "Friendfield House," near Georgetown, South Carolina.

14. A large panel, sixteen feet long, in the collection of Nancy McClelland.



THE MONUMENTS OF PARIS, PRINTED BY DUFOUR IN 1815

PAYSAGE À CHASSE (LANDSCAPE OF THE HUNT)

Printed in colour by Zuber in 1831. The set consisted of thirty-two strips. Designed by Deltil.

Two sets of this paper were chosen by Martin Van Buren to form the decoration of his hall at "Lindenwald," Kinderhook, N. Y., where the paper still exists.



LANDSCAPE OF THE HUNT, DESIGNED BY DELTIL AND PRINTED BY ZUBER IN 1831
 From the Martin Van Buren house, Kinderhook, N. Y.

PAUL ET VIRGINIE (PAUL AND VIRGINIA)

Designed by Brock and printed by Dufour of Paris, in 1820.
Illustrating the story by Bernardin de Saint Pierre. In colour.

1. The only known set in this country is in the Blaine house in Carlisle, Pa. Now owned by Mr. J. Webster Henderson.

2. A complete set is owned by M. Charles Follot, of Paris, and is placed in the hall of his country house at Mandres, the Chateau de Beausejour.

3. A set in the possession of Mrs. Henry Barbey, Bellevue, near Geneva, Switzerland.

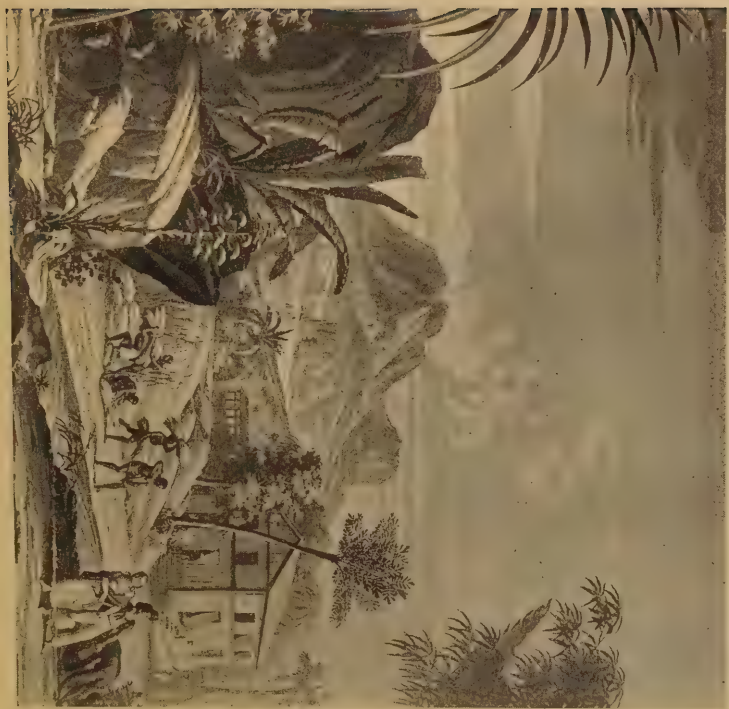
The illustration of the complete paper is given here.



PAUL AND VIRGINIA, DOMINGO AND THE DOG, FIDEL, DISCOVER THE TWO YOUNG PEOPLE, LOST IN THE
MOUNTAINS WHILE PERFORMING THEIR ERRAND OF MERCY
Foliot collection



PAUL AND VIRGINIA. SLAVES CARRY HOME THE TWO YOUNG PEOPLE ON A LITTER
Follot collection



PAUL AND VIRGINIA. THE PLANTER AGREES TO VIRGINIA'S PLEA TO PARDON HIS RUNAWAY SLAVE
Follet collection



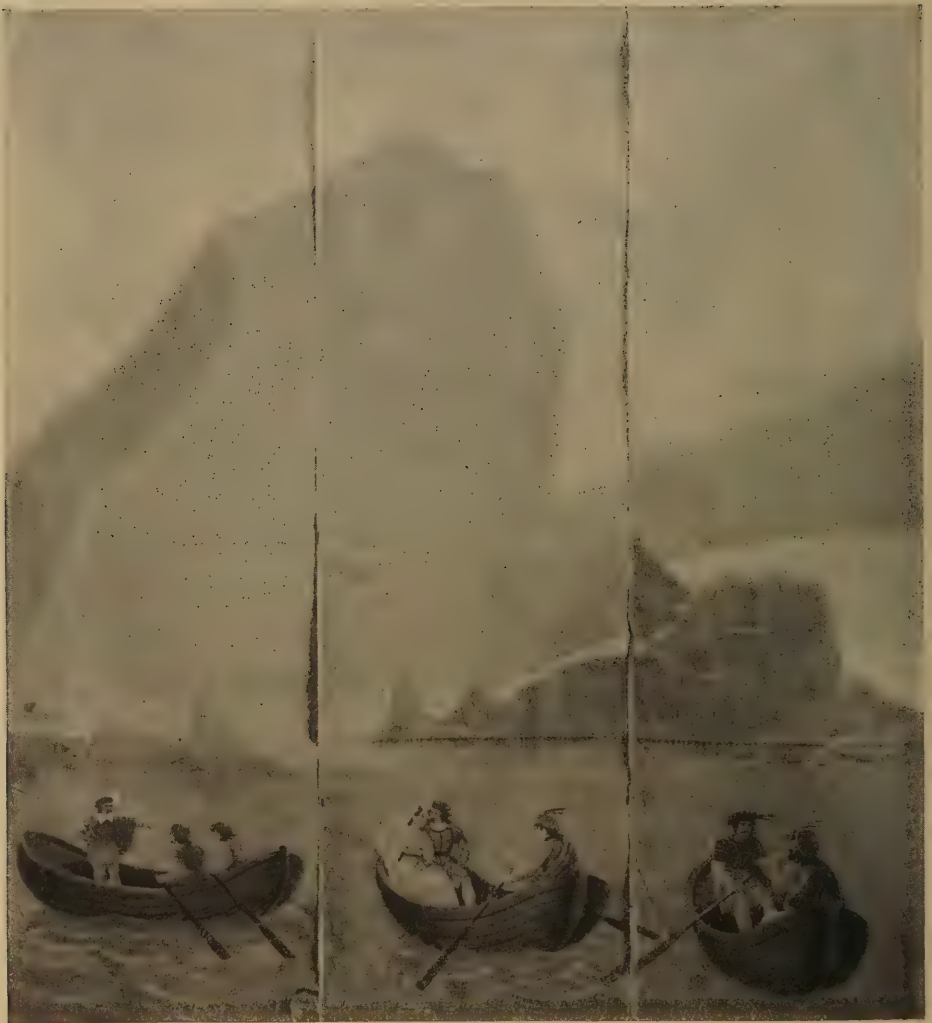
PAUL AND VIRGINIA'S LAST INTERVIEW. THE HURRICANE AND THE SHIPWRECK OF THE SAINT-GERANT
Follot collection

THE LADY OF THE LAKE

Printed by Zuber, around 1830, in grey and sepia.

A descriptive narrative, founded on Scott's poem.

1. In the house of Rev. Pelham Williams, at Greenbush, Mass.
2. In the house of William E. Marvin, Middle Street, Portsmouth, N. H.
3. In the Hayward house, Wayland, Mass.
4. In a house in Milton, Mass.
5. In the collection of Nancy McClelland.
6. In the house of Mrs. Allen T. Chase, formerly in the possession of the Hinckley family, at Barnstable, Cape Cod.
7. A fragment in the Nicholas Ward Boylston house, Princeton, New Jersey, now owned by Mrs. George.



THE LADY OF THE LAKE
"Each boatman, bending to his oar,
With measured sweep the burthen bore."



THE LADY OF THE LAKE
"Then, like a sunbeam, swift and bright,
She darted to her shallop light."

RENAUD ET ARMIDE (RENAUD AND ARMIDE)

Printed by Leroy in 1828, the complete set consisting of thirty-two strips in colour. The story told in the paper is as follows:

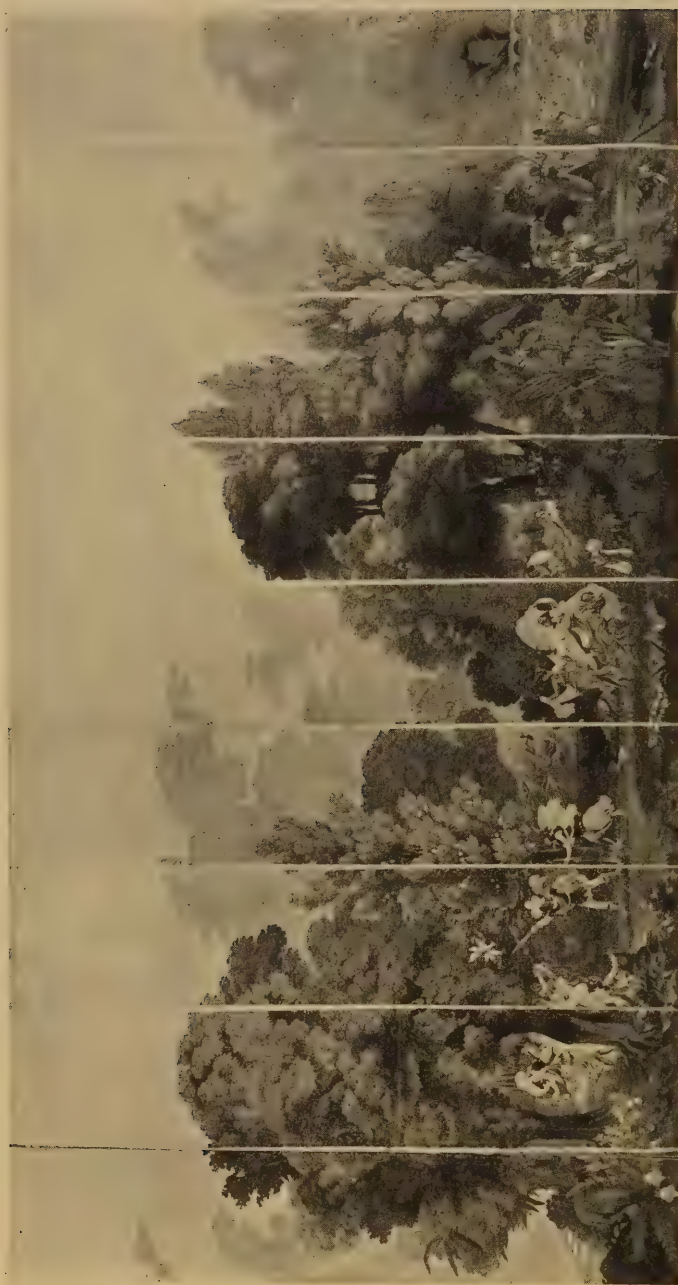
Renaud, one of Charlemagne's knights, on his return from Jerusalem, falls under the enchantment of Armide, in her magnificent gardens. She tries to keep the knight with her by all sorts of gorgeous fêtes and delights of the senses. His companions come for him, bring his famous steed and put into his hand his invincible sword, with which he vanquishes the demons of the enchantress. Finally he is carried off in a romantic boat, leaving Armide on the shore with outstretched arms. The end of the paper is the burning and destruction of Jerusalem.

A complete set is to be found in the house of Mr. Frank Crocker, at 123 East 73rd Street, New York. Now owned by Mr. F. H. Osborn.

The illustration of the complete paper is given here.



RENAUD AND ARMIDE. RENAUD FALLS UNDER THE SPELL OF ARMIDE IN HER BEAUTIFUL GARDENS



RENAUD VANQUISHES THE DEMONS OF ARMIDE WITH HIS ENCHANTED SWORD



RENAUD'S COMPANIONS CARRY HIM AWAY IN A BOAT

PAUL REVERE WALL-PAPER

In the living-room of the house in Boston occupied by Paul Revere during the Revolution. One side wall is still hung with the original paper: the wall shown in the illustration is covered with a reproduction.

This paper was imported from England. On the back was found the tax stamp surmounted by an English crown. It occurred at intervals of 12 or 15 inches on each small sheet.

There is a date on the Church tower, which is enclosed by two classic columns, entablature, and arch. The tower is surmounted by a St. George and the dragon and is of Sir Christopher Wren type, representing one of the old London towers.

It is assumed that the paper must have been hung in this house before 1750. The design has been reproduced by Thomas Strahan.



PAUL REVERE WALL-PAPER IN LIVING-ROOM OF HIS BOSTON HOUSE

LE RÊVE DE BONHEUR (THE DREAM OF HAPPINESS)

Printed by Desfossé et Karth in Paris in 1825. There are four panels.

1. A set in the house of Mrs. J. Fenimore Cooper, at Cooperstown, New York.
2. A set in the Metropolitan Museum, New York.
3. A set in the Pennsylvania Museum, Philadelphia, Pa.
4. A set in the Daniel P. Parker mansion, 40 Beacon Street, Boston, now occupied by the Woman's City Club. Two other sets imported at the same time were placed in private houses of which there is no record.

The illustration of the complete paper is given here.



THE DREAM OF HAPPINESS
Metropolitan Museum



THE DREAM OF HAPPINESS
Metropolitan Museum



THE DREAM OF HAPPINESS
Metropolitan Museum



THE DREAM OF HAPPINESS
Metropolitan Museum

WASHINGTON MEMORIAL PAPER

For illustration see page 267.

Printed in 1800 by Ebenezer Clough of Boston, Mass.

Background of pale blue, design printed in grey and black with the inscription "Sacred to Washington."

1. The paper still exists in the Governor Tichenor house, in Bennington, Vermont, now owned by Mrs. Leonard Outhwaite.
2. Fragments were found in a house in Sandisfield, Mass.
3. A fragment is preserved at the King Hooper house, Marblehead, Mass.
4. A fragment is owned by Mrs. W. P. Ballard, Marblehead, Mass.
5. A fragment in the possession of Mrs. Edith Parsons Morgan, New York City.
6. In "Sycamore Hall," home of the Misses Parsons in Enfield. Conn.

PAYSAGE INDIEN (HINDOSTAN SCENERY)

Printed by Dufour of Paris in 1815. The set consisted of twenty strips in colour.

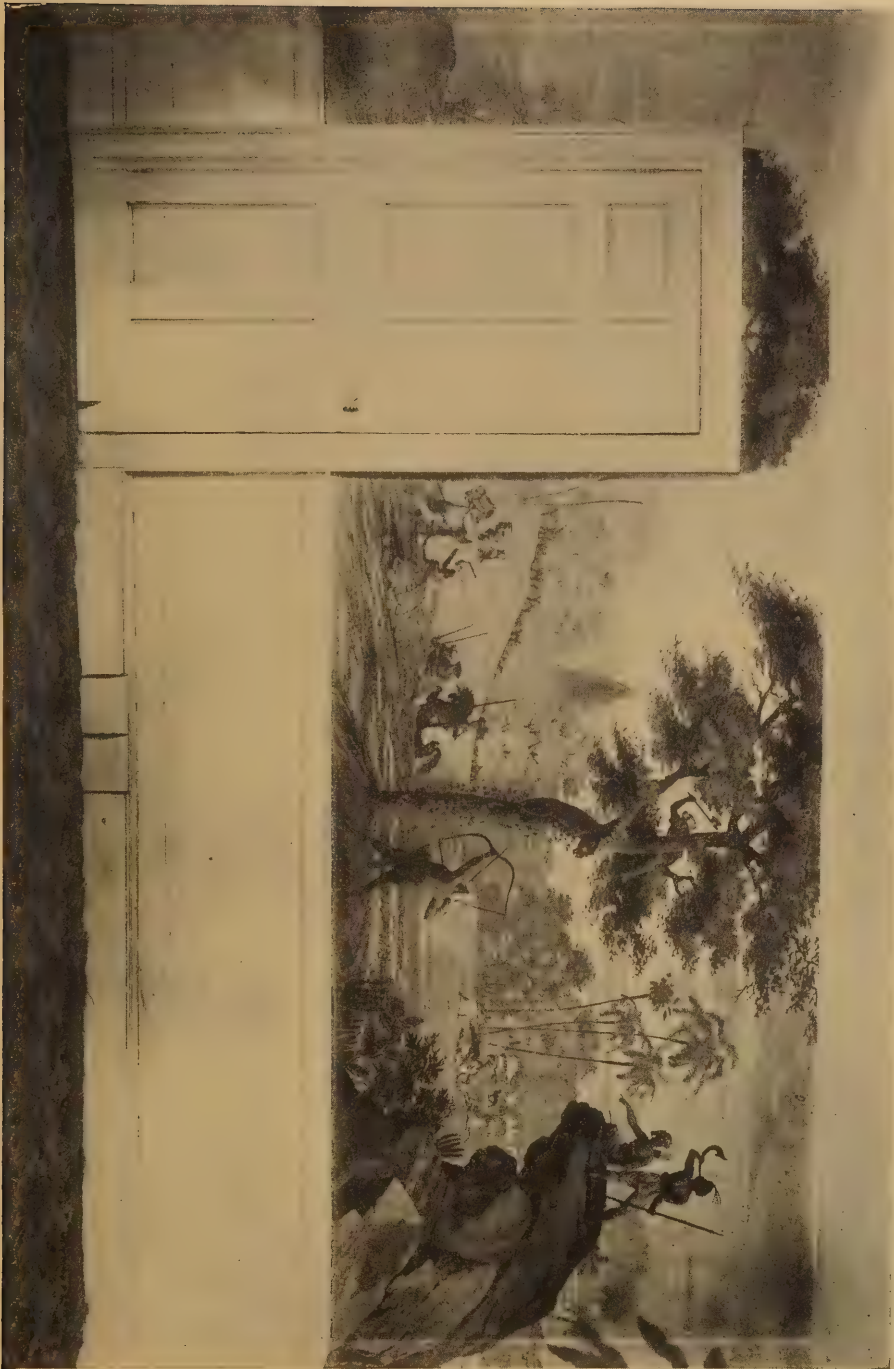
A set still exists in the Putnam-Hanson house at 94 Boston Street, Salem, Mass.



PAYSAGE INDIEN
In the Putnam-Hanson house, Salem, Mass.



PAYSAGE INDIEN
Putnam-Hanson house, Salem, Mass.



PASSAGE INDIEN
Putnam-Hanson house, Salem, Mass.

LES RIVES DE BOSPHORE (BANKS OF
THE BOSPHORUS)

Printed by Dufour about 1816. The complete set consists of twenty-five strips in colour. The scenes are landscapes with a river and caiques.

1. In a house on Maple Street, Montpelier, Vermont, where it was placed in honour of a visit of Lafayette. It has been removed from the walls of the parlour and sections of it placed on the attic walls.

2. In the drawing-room of the Colonel Lee mansion at Marblehead, Mass., now owned by Mr. Kemble.

3. A fragment in Monroe Tavern, Lexington, Mass.

4. In the house of Mrs. Rodney Mason, Sackett's Harbor, N. Y.

5. In the house of Roger S. Warner, 58 Chestnut Street, Boston, Mass. This set was taken from the old Pearson house in Beverly, Mass.

6. In the house of Miss Helen T. Chickering, Milton, Mass.



BANKS OF THE BOSPHORUS
Photographed in the William Raymond Lee mansion, Marblehead, Mass.

LES SAUVAGES DE LA MER PACIFIQUE (CAPTAIN
COOK WALL-PAPER)

Printed by Dufour in Macon and fully described by him in a little brochure printed by Moiroux of Macon, in the year XIII (1804-1805). A translation of a large portion of the booklet is printed in Chapter XIII.

This paper was designed by J. C. Charvet and shown at the exposition of 1806. It consisted of twenty rolls in colour, formed by pasting together small strips, and, next to *Les Monuments de Paris*, is the paper nearest in effect to a tapestry.

1. An example is to be found in the Pennsylvania Museum, but is not complete.

2. A complete set is in the Ham house at Peabody, Mass., now owned by Miss Annie Symonds, the sole surviving member of the Ham family.

3. A set in the Ruel-Williams mansion, 74 Coney Street, Augusta, Maine.

4. In a house near Hoosic Falls, N. Y.

5. Seventeen strips are in the possession of Mrs. Charles A. Brown of Salem, Mass.

6. Eighteen strips are in the collection of Nancy McClelland.

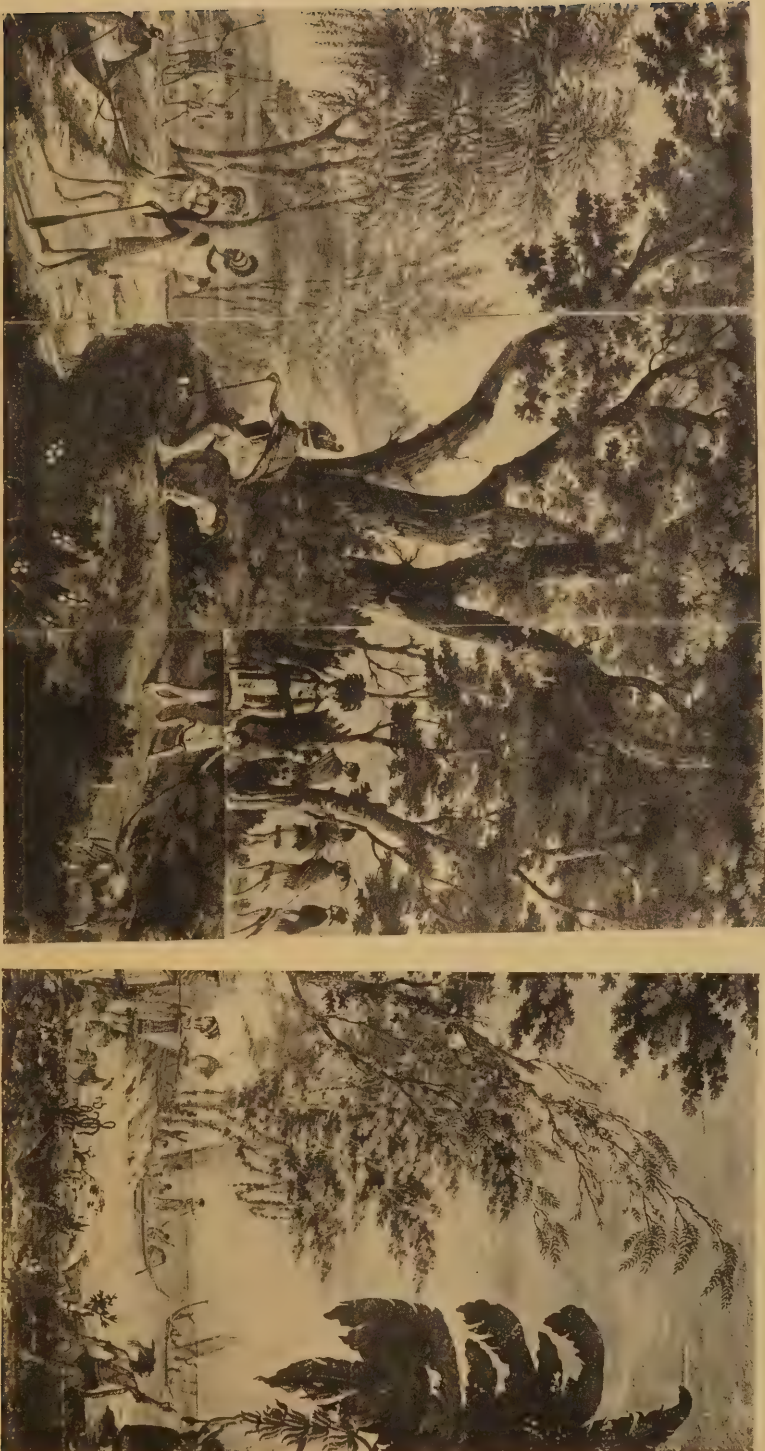
The illustration of the complete paper is given here.



1 2 3
CAPTAIN COOK PAPER: NATIVES OF NOOTKA, ULIÉTÉA, AND HAPPAÉE

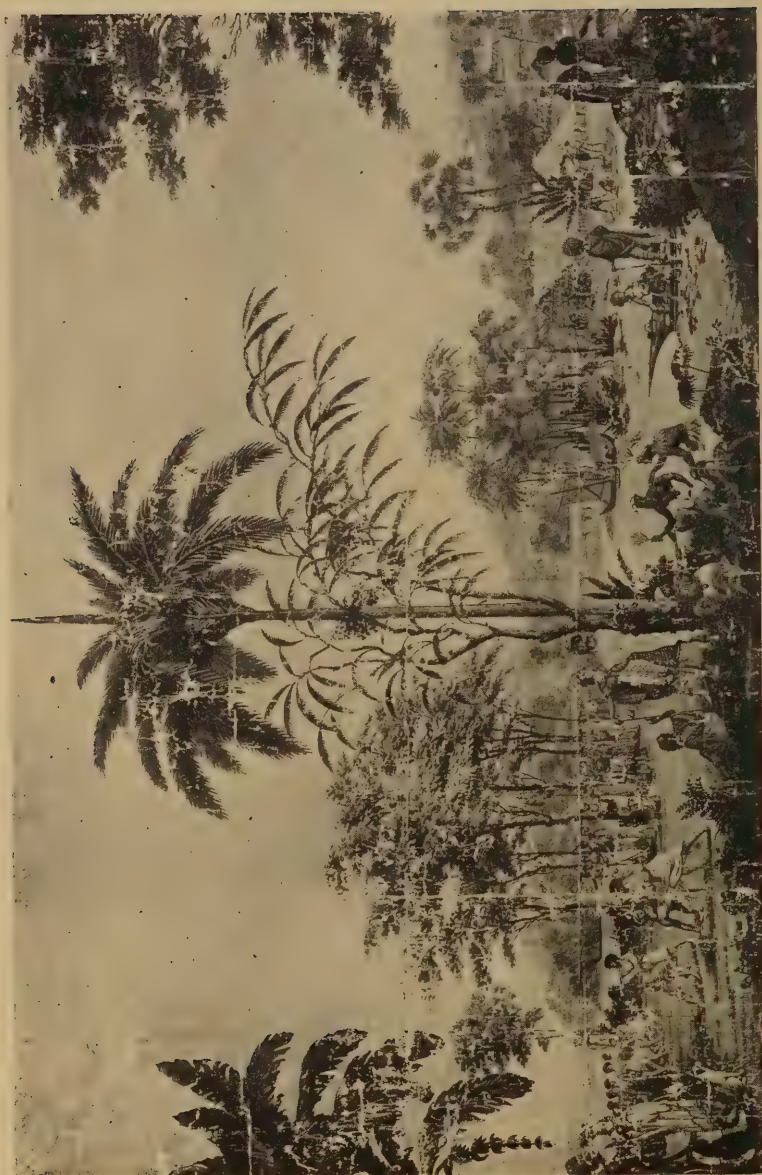


4 5 6 7 8
CAPTAIN COOK PAPER: THE DANCE OF THE OTAHITI GIRLS BEFORE KING O-TOO. WAR CANOE AND DEATH OF CAPTAIN COOK



CAPTAIN COOK PAPER. NATIVES OF NEW ZEALAND, STRAITS OF PRINCE WILLIAM, ANNAMOKA, AND NEW CALEDONIA

9 10 11 12 13 14



20

19

18

17

16

15

CAPTAIN COOK PAPER: WRESTLING MATCH IN THE ISLAND OF TONGATABO, NATIVES OF
ST. CHRISTINE, MARQUISE, EASTER, AND PELOW ISLANDS

THE SEASONS

In the Boston Museum, formerly in the house of Professor Young, of Dartmouth College, Hanover, N. H. In grisaille.

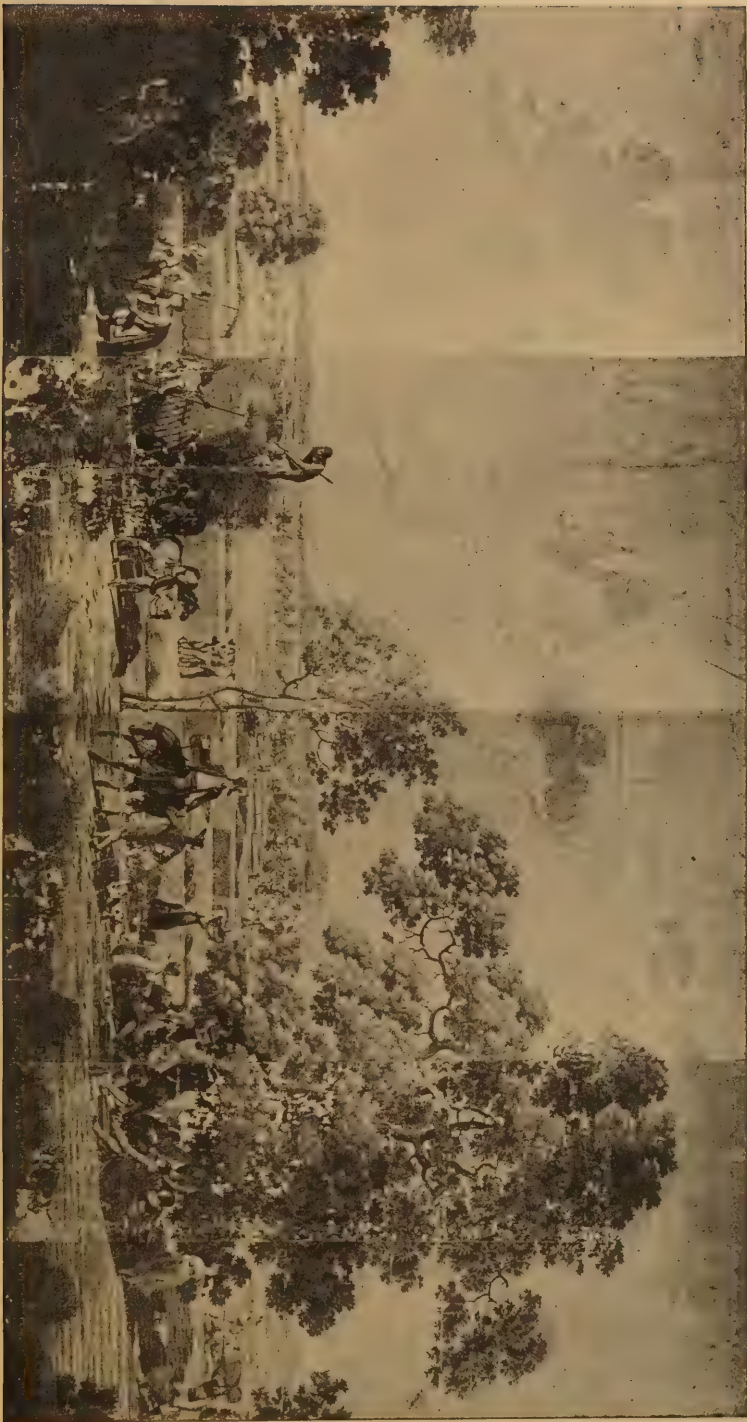
This paper was removed from the walls of Professor Young's house. In the process, it separated into the original small pieces, due to the steaming. It was put together in 1920 by Miss Grace L. Temple, and mounted. Dartmouth College presented it to The Museum of Fine Arts, Boston, Mass.

Another set is in the Nicholas Ward Boylston house, Princeton, N. J., now owned by Mrs. George. This set was imported by John Quincy Adams about 1818.

The illustration of the complete paper is given here.



THE SEASONS: SPRING
Museum of Fine Arts, Boston



THE SEASONS: SUMMER
Museum of Fine Arts, Boston



THE SEASONS: AUTUMN
Museum of Fine Arts, Boston



THE SEASONS: WINTER
Museum of Fine Arts, Boston

TÉLEMAQUE DANS L'ISLE DE CALYPSO
(TELEMACHUS IN THE ISLAND OF CALYPSO)

Printed by Dufour of Paris about 1825. The complete set consisted of twenty-five strips in colours, and the scenes are constructed on the account of the adventures of Telemachus, described by Fénelon, when, accompanied by the goddess Minerva in disguise, he fared forth on his long search for his father, Ulysses. Venus, to frustrate his efforts, intrigues to make Telemachus enamoured of Calypso so that he will not leave the island. Unfortunately Telemachus falls in love with one of Calypso's nymphs instead, bringing the wrath of the goddess upon his head. To protect him, Minerva pushes him from a cliff, jumping after him into the sea and guiding him to a boat that lies at anchor to bear him away to safety.

1. In the house of Mr. John Lovett Morse, at Taunton, Mass.
2. Formerly in the house of Mr. Henry Dewitt Freeland, at Sutton, Mass.
3. On the hall of "The Hermitage," the home of Andrew Jackson, near Nashville, Tenn.
4. In the house of Mrs. Charles F. Perry, at 47 High Street, Newburyport, Mass.
5. Five strips on a screen belonging to Mrs. John Quaintance, Grand Rapids, Michigan.
6. A partial set in "The Lindens," now owned by Mrs. Ward Thoron, Danvers, Mass.
7. In the house of Mrs. Hugh Hatfield, Hanover, Mass.
8. Twenty strips in the collection of Nancy McClelland.



TELEMACHUS IN THE ISLAND OF CALYPSO

Venus appears in her chariot in a cloud to vent her wrath on the young man who has not obeyed her orders

VOYAGES D'ANTENOR (ANTENOR'S TRAVELS)

Printed by Dufour about 1830. The complete set consisted of 25 strips in colour.

"The wise Antenor," as he is always called in the Iliad, was one of the Trojan princes and elders. He is said to have advised sending Helen of Troy back to her husband. He was not unfriendly to the Greeks, and by some writers is accused of betraying the city to them. A panther's skin, affixed to his door, was the sign to spare his house when Troy was sacked by the enemy.

The paper illustrates his wanderings afterwards, when, accompanied by Helen of Troy and Menelaus, he is supposed to have founded a city at Cyrene or Padua.

1. A panel formed of six strips of this paper is in the dining-room of Mrs. E. B. Thayer, at 270 Park Avenue, New York.

2. Portions of the paper, showing the swing and the water-pavilion, are intermixed with Telemachus and the Incas, in the hallway of the Lindens, Danvers, Mass.



VOYAGES D'ANTENOR, BY JOSEPH DUFOUR
The complete paper, taken from the reference book of Desfosse et Karh, Paris

A PAPER KNOWN AS "VENETIAN SCENES"

DONE AFTER DESIGNS BY VERNET

Boats, landscapes, and fishing scenes, in grisaille or sepia.

1. In the house of Mrs. E. C. Cowles, Deerfield, Mass.
2. In the Abraham Wheelwright house, at Newburyport, Mass., now a home for old ladies.
3. In the house of Mr. Henry O. Rea at Sewickley, Pa.
4. In the house of the Sabin family, at Windsor, Vermont, now owned by Mr. G. O. Gridley.
5. In a house in Warner, N. H.
6. In the house of Mrs. H. O. Bixby, Chelsea, Vermont.
7. In the John Wade house, Colchester, Conn.
8. In Mrs. Tracy's house, Georgetown, Mass.
9. In "Prestwold," the Skipwith home in Mecklenburg County, Va.
10. In the house of Miss Emily Patterson, Perth Amboy, New Jersey.
11. In sepia, formerly in a house in Staunton, Virginia, now removed and in the possession of Mrs. R. H. Catlett.



VENETIAN SCENES
In the house of Henry O. Rea, Sewickley, Pa.



VENETIAN SCENES

Panel owned by Elsie Cobb Wilson, New York



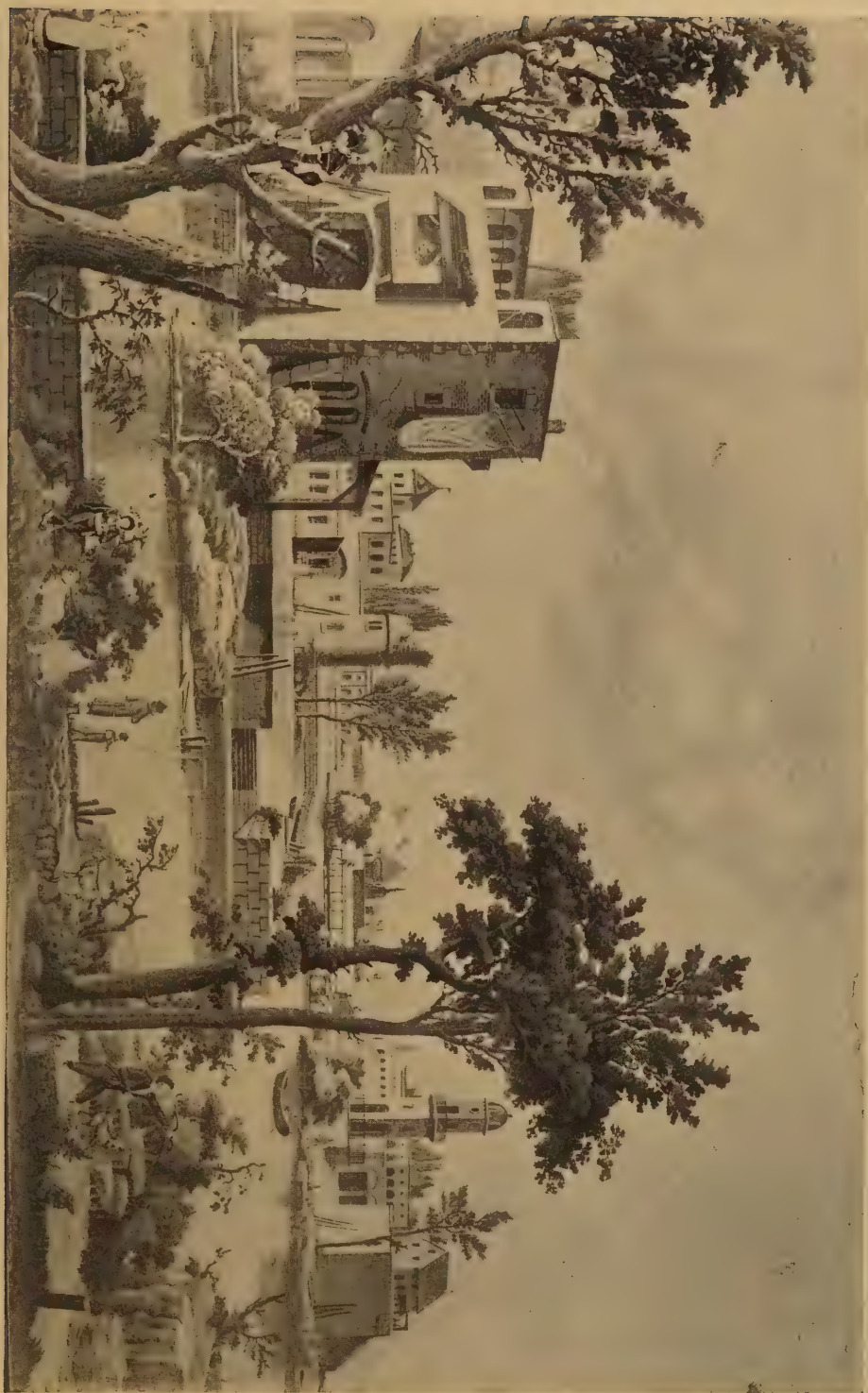
VENETIAN SCENES

Panel owned by Elsie Cobb Wilson, New York



VENETIAN SCENES

Panel owned by Elsie Cobb Wilson, New York



VENETIAN SCENES
Another part of the paper in the Abraham Wheelwright house, Newburyport, Mass.

VUES DE L'AMERIQUE DU NORD (SCENIC AMERICA)

Printed by Zuber in 1834. The scenes include views of New York, West Point, Boston Harbor, Niagara Falls, The Natural Bridge in Virginia, and an Indian Dance. One thousand six hundred seventy-four blocks were used in printing the paper. In colours.

1. An original set is in the house of Captain Saulter, at Portsmouth, N. H., now the Athletic Club.

2. An original set is in the house of Mrs. Knight, Milford, N. H.

Modern editions of this paper are now being printed from the old blocks.



SCENIC AMERICA
Original set in the Captain Sautter house, now the Athletic Club, Portsmouth, N. H.

VUES D'ITALIE

Popularly known as "The Bay of Naples Paper," printed by Dufour of Paris between 1815 and 1820. The views are those of Tivoli, Amalfi, Vesuvius in eruption, ships, and the Bay of Naples.

1. In the house that formerly belonged to Professor E. D. Sanborn, which is now part of Dartmouth College, in Hanover, N. H.

2. In sepia and cream in the house of Mrs. Emma Taylor, St. Johnsbury, Vt.

3. In the house in Hillsboro Bridge, N. H., where Ex-Governor Pierce lived.

4. Formerly in the Lawrence house in Exeter, N. H., owned by the old Exeter Academy, but burned down.

5. In the house of Mrs. E. B. McGinley, in Dudley, Mass.

6. In the tavern now occupied as a convent by the Sisters of St. Joseph, in South Berwick, Maine.

7. In the Moffatt-Ladd house owned by the Colonial Dames in Portsmouth, N. H.

8. In the house owned by Mrs. Elizabeth Phelon, at Willow Hill, Cherry Valley, N. Y.

9. In the house of Mr. George Mifflin, Nahant, Mass., put on in 1852. In grey with light-blue sky.

10. In "Long Branch," the house of Mrs. Hugh Nelson, in Clarke Co., Virginia.

11. In the John L. Gardner house, Greenhill, Brookline, Mass.

12. In the George Wallingford house, Kennebunk, Maine, now owned by William E. Barry.

13. In the house of Mr. W. H. Emerson, Cambridge, Mass.

14. In the Nicholas Ward Boylston house, Princeton, N. J., now owned by Mrs. George. This set was imported by John Quincy Adams about 1818.

15. In the possession of Mrs. R. H. Catlett, Staunton, Va.



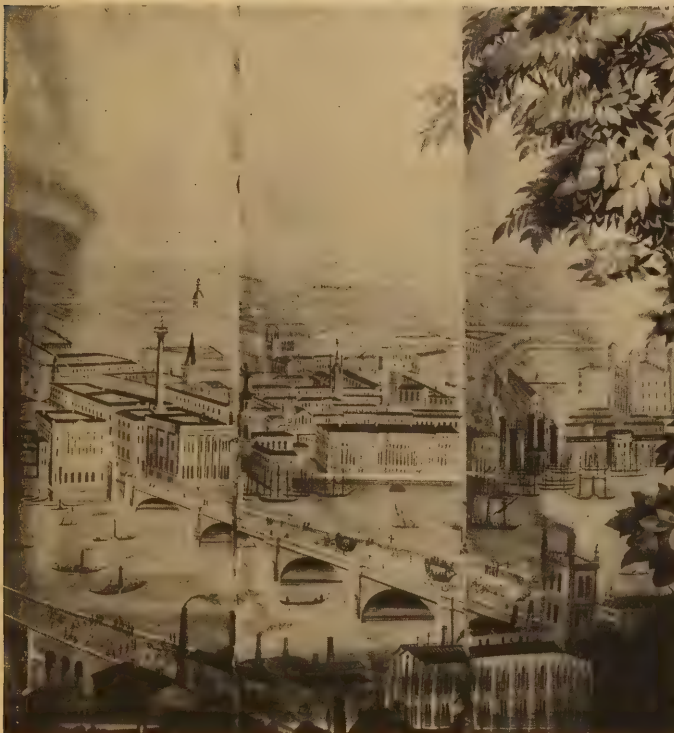
THE BAY OF NAPLES
In the Villa Pazzi, near Florence, Italy

VUES DE LONDRES (VIEWS OF LONDON)

Printed by Dufour, Paris, about 1830.

This paper is almost Chinese in effect, the buildings and the bridges of London and the boats on the Thames being printed in a flat plane in black and grey, without a background.

Nineteen strips of the set in the collection of Nancy McClelland.



VIEWS OF LONDON

VUES DE LYONS (VIEWS OF LYONS)

Printed by Dufour, Paris, about 1820. In colours.

Like the "*Monuments de Paris*," this paper shows the city along the quays, the river running through the centre of the paper, and the foreground gay with delightful pastoral scenes.

1. In the house of Mrs. Charles A. Vaughan, at Thetford, Vermont, known as "The Wall-paper House."

2. Part of a set in the breakfast-room of Mrs. J. Watson Webb at Westbury, Long Island.



VIEWS OF LYONS. PRINTED BY DUFOUR ABOUT 1820

LES FÊTES GRECQUES (OLYMPIC FÊTES)

Printed by Dufour and Leroy in 1824 and designed by Mader père, who engraved the Cupid and Psyche paper in 1814. The set consists of twenty strips in grisaille.

The different episodes depicted are: A Tribute to Homer, The Shrine of Vesta, Worshipping Athene in the Court of the Erechtheum, Oblation to Bacchus, Procession before the Parthenon.

1. An original set formerly owned by Mrs. Franklin B. Webber 2nd of Boston has recently become the property of Mrs. Robert Cushman, 98 Mt. Vernon Street, Boston, Mass.

2. A complete set is in the Perry house, Keene, N. H., now the property of Wallace L. Mason, of the Keene National Bank.

3. In the house at 32 Green Street, Newburyport, Mass., now owned by the Catholic Church.

4. In the house of Henry K. Willard, Westminster, Vermont.



OLYMPIC FÊTES: OBLATION TO BACCHUS

In the Perry house, Keene, N. H.

(Courtesy of Society for the Preservation of New England Antiquities)



OLYMPIC FÊTES. A TRIBUTE TO HOMER
(Courtesy of Society for the Preservation of New England Antiquities)

OTHER PAPERS, NOT YET IDENTIFIED

1. Paper with camels, turbaned people, and Egyptian scenes, in house of Mr. H. K. Willard, Westminster, Vermont.
2. Paper with fox-hunting and duck-hunting, in the Carey Cottage, Nahant, Mass., owned by Mr. Charles P. Curtis.
3. Paper with Greek temples, in the house of Mr. John H. Southworth, Dryden, N. Y.
4. Paper in the house of Mrs. Marcia Ransom Abbott, Warren, Rhode Island.
5. Paper in the house of Mr. Josiah Cloye, Ashland, Mass.
6. Fragment owned by Mr. H. W. Erving, of Hartford, Conn. Possibly a part of Zuber's War of Independence.
7. Landscape paper in the house of Mr. F. B. Knapp, Duxbury, Mass. Possibly "English Gardens."
8. Paper in the Wallingford house, Kennebunk, Me.
9. Paper in the house of Mrs. Maria Gozzaldi, New Ipswich, New Hampshire.
10. Paper in the summer home of Miss Jean E. Eddy, Boston, Mass.
11. Paper in the Wotkyns house, Walpole, N. H.
12. Franklin at the Court of France, in the Nicholas Ward Boylston house, Princeton, N. J., now owned by Mrs. George.
13. Lallah Rookh paper at Eyre Hall, Northampton Co., Va.
14. Paper belonging to Mrs. W. T. Forbes, Trowbridge Road, Worcester, Mass.

CHAPTER XIII

TRANSLATION FROM DUFOUR'S BOOKLET ON THE
CAPTAIN COOK WALL-PAPER, CALLED
"SAVAGES OF THE PACIFIC OCEAN"

SAVAGES OF THE PACIFIC OCEAN
A WALL-PAPER DECORATION *

MACON

From the Press of Moiroux, Rue Franche

Year XIII

(1804-1805)

* Illustrations of the complete paper are given on
pages 367, 368, 369, and 370.

SAVAGES OF THE PACIFIC OCEAN

DECORATIVE PICTURE IN WALL-PAPER

Composed on the discoveries made by Captain Cook, de la Pérouse and other travellers, forming a landscape in colour, executed on twenty strips of paper, each twenty pouces wide by ninety centimetres high.

From the Factory of
JOSEPH DUFOUR & COMPANY
MACON

This decoration has for its object the idea of making the public acquainted with peoples and lands discovered by the latest voyagers, and of creating, by means of new comparisons, a community of taste and enjoyment between those who live in a state of civilization and those who are at the outset of the use of their native intelligence.

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This kind of composition is difficult and often misunderstood. The result is criticised without understanding the cause of the necessary lack of perfection. Let us assure you that if the rules of art have been outraged, they have not been forgotten.

A study made of the use to which this continuous picture is to be put will show that the two ends must join and form a kind of panorama designed to be cut into strips twenty inches wide so that they may be used singly or in groups of two, three, four, five, six, seven, eight, ten, or twelve strips or more, according to the desire of the owner or according to the arrangement of the interior which is to be decorated. After recognizing this first difficulty, it will be easier to understand the problem that must be worked out in order to establish dimensions which will form as many complete pictures as there are possible combinations from one to twenty, with the desire to make a result as a whole that will not produce a shocking effect of confusion and distraction.

Try to compose panels of two, three, and more strips, beginning with numbers one to six, eight to ten, or with numbers two to seven, nine, and eleven; take numbers three to eight, ten, or twelve and again numbers sixteen to twenty, including number one and joining it to the last or the first strip. The result will be always agreeable, and sometimes praiseworthy. After this it is possible to give an opinion, with full knowledge, on an undertaking often subject to criticism by artists.

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The general scene is laid in the Island of Otahiti; in the distance is Chamallis, where the interesting and illustrious life of Captain Cook came to an end. This unhappy event took place in the Bay of Karakakooa, at Owhyhée, one of the Sandwich Islands, which is about forty degrees, or eight hundred leagues, distant from Otahiti, although it has the appearance of belonging to the same mainland. The same is true of the volcano visible in the distance, whose description is taken from that of Tanna, one of the New Hebrides Islands, also called Terre du Saint-Esprit, seen beyond Quiros, at forty degrees south and thirty degrees west of Owhyhée, the scene of the combat, and forty degrees south of Otahiti.

COMPOSITION OF PICTURES

This is the method which should be followed in order not to dissociate parts which belong together and which cannot be separated without resulting in confusion.

PICTURES OF TEN STRIPS

First Picture of Ten Strips

This will contain the dance of the Otahiti girls in the presence of the king, and is composed of strips 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10.

Second Picture of Ten Strips

This arrangement contains the wrestling match in presence of the chiefs of the Friendly Islands and those of Saint Christine. It is composed of strips 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20.

PICTURES OF SIX STRIPS

First Picture of Six Strips

This will contain the dance of the Otahiti, and the death of Captain Cook. It is formed of strips 4, 5, 6, 7, 8, and 9.

Second Picture of Six Strips

This will contain the king of the Pelow Islands with the natives of Cape Diemen and of the Islands of the Admiralty. Formed of strips 18, 19, 20, 1, 2, and 3.

Third Picture of Six Strips

This will contain the spectacle of the wrestling match at Tongatabo, Friendly Isles. It is composed of strips 12, 13, 14, 15, 16, and 17.

Strips 10 and 11 are to be used between windows or in other small spaces.

PICTURES OF FIVE STRIPS

First Picture of Five Strips

This will contain the death of Captain Cook and is composed of strips 8, 9, 10, 11, and 12.

Second Picture of Five Strips

The dance of the Otahiti, composed of strips 3, 4, 5, 6, and 7.

Third Picture of Five Strips

Containing the king of the Pelow Islands and the natives of Cape Diemen; formed of strips 18, 19, 20, 1 and 2.

Fourth Picture of Five Strips

Containing the spectacle of the wrestling match at Tongatabo; composed of strips 13, 14, 15, 16, and 17.

Here is an important caution about all such compositions. Because of irregular spaces, and because it is impossible to plan in advance to meet the variations of rooms, it is the duty of the owners of the paper and of the paper-hangers to direct the placing of the decoration and to be guided by the three kinds of plans which we have indicated, in order not to interrupt the historic scenes.

We must refer our readers to the Abridged General History of Travels by M. de la Harpe for fuller explanation of each of the events that are represented, this book being handier and easier to obtain than the original narratives of the travellers.

SHORT HISTORICAL NOTICE

The Twenty Subjects forming the Picture of the Savages of the Pacific Ocean.

NUMBER I

INHABITANTS OF NOOTKA

Visited in the month of March of the year 1778, forty-nine degrees latitude north, two hundred thirty-three longitude east.

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See Volume XXIII of the General History of Travels by M. de la Harpe, page 116 and following.

NUMBER II

INHABITANTS OF ULIÉTÉA, ONE OF
THE FRIENDLY ISLANDS

The natives of Uliétéa resemble in all points those of the other Friendly Islands, to which they belong. They have for governor or chief a sort of viceroy, who receives his instructions from the King of Tongatabo, sovereign of all the Friendly Islands, who is seen in No. XV. This chief, named Oréo, received Captain Cook at the time of his visit in 1777 and endeared himself to the English.

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See Volume XXI of Abridged History of Travels, page 210 and following.

NUMBER III

INHABITANTS OF HAPPAÉE

The people in this scene are all natives of Happaée, one of the Friendly Islands. The three figures back of the two great plum trees (trees of the forest with dense foliage and trunks two feet in diameter, which bear large plums, a little coarse, but of good flavour) are a man, a woman, and a young girl of the island arranging to take part in the feast of the Arreoy, which is seen in No. II.

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The fête given at Hapaée assembled more than 3000 spectators. The orchestra was composed of drummers and singers, who marked time by clapping their hands.

See Abridged General History of Travels, Vol. XXII, pages 228-264.

NUMBERS IV, V, and VI

INHABITANTS OF OTAHĪTI

The island of Otahīti, the most beautiful, the most fertile, and the most populous of the islands of this group, at twenty-three degrees latitude south, and two hundred and ten longitude, east, is chosen as the setting of the Savages of the Pacific Ocean.

O-too, King of Otahīti, is represented in No. VI, on a throne placed at the foot of a banana tree between two cocoanut trees. At his right are two young women, one of them his daughter, the other his sister. He was about thirty years old when Mr. Cook visited him in 1773. Six feet high, handsome and gracious, his skin white, a little pale, and wearing a magnificent crown, he is very remarkable. We may think perhaps that his attitude is the stupid pose of an idol, but the etiquette of his court decrees that he is not to make a movement. He is set down; he is lifted; he is carried; his food is put into his mouth. Outside of this, he is allowed to turn his head, to open and shut his eyes, and even to speak once in a while, if the effort is not too great.

The dance taking place before the King in the scene here represented is called *héava*. It is a kind of dramatic dance, whose time is marked by an orchestra composed of flutes, drums, and a chorus of young girls, who sing sometimes of the sad events of life, but more often of its pleasures, marking time by clapping their hands. The flutes used by the musicians are made of bamboo, pierced with six holes, through which they blow with one side of their nose, taking care to close the other nostril with the thumb of the hand that is nearest the face.

See Volumes XIX, XX, and XXI of the Abridged General History of Travels by M. de la Harpe.

NUMBER VII

INHABITANTS OF TANNA, ONE OF THE NEW HEBRIDES,
VISITED BY CAPTAIN COOK, IN JULY, 1774

Three islanders of Tanna are included in this scene. One of them appears to be appointed as guard to the King of Otahīti and stands erect behind him under the banana tree.

A young girl presents a reed to one of her countrymen, as if to invite him to join the orchestra of the King.

At a distance on the water, we see a double war canoe, formed of two *pahies* of medium size, equipped with rowers, and a deck on which are the

warriors in battle array. The English insisted on giving the name of "Britania" to this canoe, which was launched during their stay in Oparée. It is ornamented with an English pavilion, which Mr. Cook presented to King O-too. On it we see the figure of Eatua, guardian divinity of the second order.

See Abridged History, Volume XXI, pages 190, 305, and following.

NUMBERS VIII and IX

THE INHABITANTS OF THE SANDWICH ISLANDS DESCRIBED ON THE SECOND VOYAGE OF CAPTAIN COOK IN JANUARY, 1779, BETWEEN 199 AND 208 DEGREES EAST, 18 DEGREES LATITUDE NORTH

The islander seen in the foreground of No. IX, whom a young Indian is inviting to enter a canoe guarded by a slave, is supposed to be the chief named Kaneena, who formed a friendship with Captain Cook during his second trip to the Sandwich Islands.

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No. IX shows another chief of the Sandwich Islands, occupied in watching the battle that is taking place in the background.

We have endeavoured to give in these two strips the scene of the death of Captain Cook in the Island of Owhyhée, February 14, 1779.

Several warriors, under a weeping birch tree, in the background, make ready to depart for the combat; one of them is bidding farewell to a young Indian whose attitude expresses the greatest emotion; further off are other warriors ready to enter a small canoe.

The battle in which Captain Cook was killed has been painted entirely in the middle distance; it was impossible to bring the design nearer because of the proportion of the two frigates, the Resolution and the Discovery, which took part in the action.

This unfortunate murder was occasioned by a misunderstanding. Some thefts having been committed and the launch of the Discovery taken by the islanders, a native canoe was seized by the crew in retaliation. Captain Cook himself believed that it was his duty to inspire the islanders with fear without resorting to force of arms. All these preliminary events made the affair serious.

Captain Cook went on shore. He wished to take the King Rereeoboo on board his ship, in order to obtain more easily the justice that was due. For this reason he went to the village of Howrowa, the residence of the King. The King was sleeping. His sons aroused him, assuring him that the Captain wished to treat with him fairly. The old King did not need to be importuned, and, fully confident of the honesty of the Captain, allowed himself to be conducted to the shore. Here he was obliged to sit, while the natives, whose numbers increased each moment, made known their dissatisfaction and dis-

content. The two sons of the King had already taken their places in the rowboat that was to take their father to the Resolution; already the aged King was making ready to embark, when an old woman called in a loud voice to Kanée-Kabarea, the King's favourite wife, and mother of the two princes. She came; weeping, she tried to prevent her husband from entering the boat. Two chiefs joined their efforts to those of the Queen. The natives, in the meantime, fearing for the safety of their ruler and excited by gunfire from the ships, crowded around Captain Cook. The lieutenant of the marines gave a command to his troop to disperse the people, who announced their firm determination not to allow the royal family to depart. These events changed the Captain's plans, for he wished to avoid bloodshed. The crowd became calmer, and the incident would have ended there but for an unfortunate occurrence. The fire of the frigates, which kept up to ward off the canoes of the natives, killed one of the chiefs of the island. This was the signal for battle. Fury seized the crowd, and while Captain Cook made a sign to his oarsmen to disembark the two princes, an Indian gave him a mortal blow in the back. Several marines perished in this action.

Captain King, Commander of the Discovery, posted in the lookout which the English had placed in a potato field, near Morai, was unable to come to the aid of his friend.

Thus died this celebrated navigator, whose memory should be dear to all men, because he became the compatriot of every nation in devoting himself to the welfare of all.

We have endeavoured to show the monument of Morai, near which the observatory of the English was placed. It is marked by a graphomètre and a small tent. Behind Morai are the dwellings of the priests, which were burned to avenge the death of Captain Cook, although orders were given to respect them.

See Volume XXIII, page 285 and following of the Abridged History of Travels.

NUMBERS X and XI

INHABITANTS OF NEW ZEALAND. ISLAND DISCOVERED BY A DUTCHMAN NAMED TASMAN. BETWEEN 32 AND 00 DEGREES LATITUDE SOUTH AND 163 AND 176 LONGITUDE

When Captain Cook visited these islanders for the third time, in 1777, he knew that they had killed and eaten ten men of the ship commanded by his countryman, Captain Furneaux, in 1773; however, he did not seek to execute a useless vengeance. His good sense told him that it was better to show himself a friend than a judge in an affair that could not be considered criminal except by comparison with civilized standards.

The chief who was in command of the savages against the detachment of Captain Furneaux was named Kaoora; it was he who killed Mr. Rowe

in this fight. He was dreaded and hated by his own countrymen. He is here represented, seated on a rock, at the foot of two large gris-gris trees that cover him with their shade.

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In No. XI is a Zealander woman and her child, and several warriors, companions of Kaoora, who are climbing a trail.

See General History, Volume XXIII, pages 81-141.

NUMBER XII

INHABITANTS OF THE STRAITS OF PRINCE WILLIAM, DISCOVERED BY CAPTAIN COOK, MAY 12, 1778, IN NORTH AMERICA

The inhabitants of the Straits of Prince William, who are represented in this scene, closely resemble, in build, colour, manners, and attire, the natives of Nootka, whose neighbours they are.

See Volume XXIII, page 118 and following.

NUMBER XIII

THE INHABITANTS OF ANNAAMOKA

In this picture, at the entrance to a small bay, is a vessel filled with islanders of Annaamoka. This island, included among the Friendly Isles, was discovered in 1643, by Tasman. Captain Cook visited it for the second time in 1777.

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See Volume XXII of the General History of Travels, pages 215 and 227.

NUMBER XIV

INHABITANTS OF NEW CALEDONIA, AN ISLAND VISITED BY CAPTAIN COOK IN 1773. TWENTY DEGREES LATITUDE SOUTH AND ONE SIXTY-FOUR LONGITUDE

The inhabitants of New Caledonia depicted in this scene stand at the foot of a banana tree, from which the women are picking fruit. They are very much like the natives of Tanna, the island to which they are nearest.

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See Volume XIX of the General History of Travels, page 351 and following.

NUMBERS XV and XVI

THE INHABITANTS OF TONGATABO, THE MOST IMPORTANT OF THE FRIENDLY ISLANDS, IN TWENTY-ONE DEGREES LATITUDE SOUTH, ONE EIGHTY-TWO LONGITUDE

Captain Cook, on leaving Happaée, anchored at Tongatabo in June, 1777, accompanied by his friends, Omaï and the Chief Féenou. They were

received by Poulaho, king of the island, who gave them a fête which lasted several days, during which feasts, dances, and wrestling matches took place with great ceremony.

The King of Tongatabo, who is pictured in this scene under a banana tree with one of his favourite wives, is a tall and handsome figure with the most dignified, elegant, and war-like costume imaginable. This costume however, is merely composed of braided strands of the bark of trees, one piece above another, and of feathers arranged according to the taste of the savages of his island. The dress of his favourite seems made on the model of those which covered the beautiful forms of the goddesses of mythology. It is the natural taste of these Indian women that determined the grace of this costume.

In strip No. XVI, in the background of the arena where two groups of wrestlers are having a combat, are Féenou, the King of Happaée, and Omaï, Captain Cook's guide and interpreter, standing under the tamarinds to enjoy the sight. They are accompanied by several women of the distinguished class.

See Volume XXII, pages 265-368, of the General History of Travels.

NUMBER XVII

INHABITANTS OF ST. CHRISTINE, THE MOST POPULOUS OF THE MARQUISE ISLANDS

The two figures shown in this scene, assisting at the fête of the savages of Tongatabo, are the King and Queen of the Island of St. Christine. The King is called Honoo. The tree at the foot of which they are sitting is a great palm tree, surrounded by mimosas. Several persons, both men and women of the same tribe, are to be seen at the bottom of the strip under the tamarind trees. Their costumes are described in No. XVIII.

NUMBER XVIII

THE INHABITANTS OF THE MARQUISE ISLANDS, NINE DEGREES LATITUDE SOUTH, ONE HUNDRED AND THIRTY-EIGHT LONGITUDE WEST, DISCOVERED BY MINDA IN 1595, AND VISITED BY CAPTAIN COOK IN 1773

The three islanders in this scene, seated at the foot of a great palm tree, are a man and two women from the Marquise Islands.

See Volume XXI, page 100 and following in General History of Travels.

In the middle-ground of this scene and in the following one are the people of Cape Diemen of New Holland, and those of the Admiralty Islands. Some are occupied in fishing, others in making ready the sail of a canoe to

go to sea. Still others are grouped under a grove of cocoanut and plantain trees, and some seem to be resting after a meal in one of the great huts built by the tribe for public use.

An islander of the Admiralty Isles is seen seated upon a rock on the shore, ready to cast his harpoon at the fish that may pass within his reach.

This country was visited by M. de la Billardière in 1791, '92, '93, and '94, while he was searching for M. de la Pérouze by order of the Government.

See the Memoirs of this traveller.

NUMBER XIX

INHABITANTS OF EASTER ISLAND

Easter Island, situated at twenty-seven degrees latitude, south, one hundred and nine longitude, west, was discovered by Davis, in 1686. Captain Cook made a stop there on his second voyage, in 1773.

The two people depicted in this scene at the entrance to a small bay, are a man and a woman of the island.

See Volume XXI, page 68 and following.

NUMBER XX

INHABITANTS OF THE PELOW ISLANDS, SEVEN DEGREES LATITUDE NORTH AND ONE HUNDRED AND TWENTY-FIVE LONGITUDE

The inhabitants of these islands, situated in the western part of the Pacific Ocean, resemble African negroes, both in their build, their physiognomy, and their colour. Their dispositions are kind and gentle. Captain Wilson, commander of the Antelope, was shipwrecked on one of these islands in August, 1783. Through his account of the shipwreck, we learn that the King of this small archipelago was a man of excellent qualities named Aba-Thule. The English easily obtained from him permission to build a boat in order to return to Europe. He never ceased to shower them with kindnesses and gifts during the whole of their sojourn in his kingdom.

In this scene we have tried to represent the build and the stature of the King, as well as that of the most beautiful of his wives, who was called Ludée.

See the narrative of Captain Wilson.

CHAPTER XIV

CONSPECTUS OF BIOGRAPHY OF WALL-PAPER
DESIGNERS, MANUFACTURERS, AND
DEALERS, FROM 1500-1840

CHAPTER XIV

CONSPECTUS OF BIOGRAPHY OF WALL-PAPER DESIGNERS, MANUFACTURERS, AND DEALERS, FROM 1500-1840

EUROPEAN AND AMERICAN

Arranged in alphabetical order

I

EUROPEAN CONSPECTUS

ADAM

Manufacturer and stationer.

Time of Jean Papillon, about 1766.

Imitated and reproduced some of Papillon's uncopyrighted papers.

AUGUSTE ALBERT

Dealer, Paris, 21 rue des Colombers.

Early eighteenth century.

JACQUES ALBERT

Dealer, Paris, 45 rue de Bac.

First Empire.

Employed 120 men in his two shops.

ARMAND

Represented Odent of Courtalin in Paris.

Address, rue de Bondy.

ARTHUR ET ROBERT

Manufacturers and dealers.

In 1781 on the Boulevard, on the corner of the rue Louis le Grand.

Arthur was guillotined during the Revolution.

Robert then carried on the business alone, and in 1803 was established at 27 rue de la Place Vendôme, Paris.

He was succeeded in 1811 by Guillot at the same address.

DIDIER AUBERT

Manufacturer and dealer.

Rue St. Jacques, Paris. Shop called "Au Papillon."

A pupil of Jean Papillon. He inherited the wall-paper business of his wife's father. Was sued in 1741 by the Widow Langlois, who had purchased the business of Jean Papillon and protested that she had sole right to use the name. Aubert, however, won the suit.

PAUL BALIN

Manufacturer and dealer, Paris, 1860.

Greatest mechanical skill was attained under him with paper imitating leather, stuffs, tulle, plaids, silk, velvet, etc.

MELCHIOR BARDIER

Maker of painted tapestries.

Place de Noailles, Marseilles.

1779-1780.

BASSET

Engraver, illuminator, and manufacturer of wall-paper.

1770-1795.

His son in 1802 at 670 rue St. Jacques, Paris.

In 1803 the firm was Dubuisson et Basset.

WILLIAM BAYLY

Manufacturer.

London, England.

Obtained in 1691 first letters patent to manufacture wall-paper with "several engines of brasse."

BELLANGER

Manufacturer, Paris.

In a letter of 1815 preserved in the Musée Carnavalet he says: "I have created in Paris a house very distinguished for its success in the making of colours as well as for decorated paper."

BERTHE HAMOIR

Manufacturer and dealer in rolls of wall-paper.

Grevenich. Factory at Sorel and Saussay.

Dépôt at 60 rue St. André des Arts, Paris, up to 1824.

Claimed to be the first factory in France to establish the fabrication of machine-made paper unlimited in length.

Silver medal in 1819.

Medal at Exposition du Louvre in 1823.

BERTHELOT

Manufacturer and dealer, Paris.

In 1802 copyrighted a printed sign to put on the doors of shops.

"Ici on s'honore
du titre
de citoyen."

BIDAULT

Dealer.

17 rue de Bussy, Paris, in 1845.

BLONDEL

Designer and engraver of wood-blocks for wall-papers.

A relative and pupil of Vincent le Sueur.

About 1740-1766.

BLONDIN

Engraver of wood-blocks.

Pupil of Adam.

Paris, beginning of eighteenth century.

BOILEAU

Artist designer for the Eckhardts, London.

BOISSIERS

Manufacturer and dealer, Paris.

Time of the Consulate.

In 1803 copyrighted four camées called "The Four Elements."

RICHARD BON

Manufacturer and dealer.

322 rue Faubourg du Temple, Paris.

1800-1804.

BONNOT

Manufacturer of flock papers.

In 1823 at 13 rue des Chaudronniers, Faubourg St. Martin, Paris.

Dépôt at 17 rue des Prêtres, St. Germain l'Auxerrois, Paris.

BOUCHER FILS

Designer for Reveillon, 1752-1789.

BOULANGER

Manufacturer.

Rue St. Benoit, Paris. Eighteenth century.

BOULARD

Manufacturer.

Quay de Gevres, du côté du Pont au Change, Paris.

1736-1770.

JEHAN BOURDICHON

Painter and illuminator of paper. In 1481 was paid 24 francs for painting fifty great scrolls of wall-paper for Louis XI.

BOURIER

Manufacturer.

Factory at Besançon.

First Empire.

JOHN BRISCOE

Manufacturer, England.

In 1685 patented process for making white paper.

BROCK

Designer for Dufour and Jacquemart et Bénard.

Paris, 1800-1870.

A pupil of Guérain and Costain.

Designed Paul et Virginie for Dufour, a series of the famous Monuments de Paris, and the Vues d'Hereford.

BUMSTEAD

English inventor.

Invented in 1835 a one-colour printing machine, which was improved in 1839 to print four colours.

BUZIN

Manufacturer, Paris.

Successor to Delicourt.

CARLHIAN

Manufacturer.

16 rue des Francs Bourgeois, St. Michel, Paris.

CARRÉ

Manufacturer, Paris.

Principal rival of Jacquemart.

CARTULAT

Manufacturer.

Rue Napoleon, Paris.

First Empire. Liquidated in 1835.

Brother-in-law of Simon.

CARTULAT-SIMON

Manufacturers and dealers.

Rue Napoleon, Paris, 1820.

Son of Simon, associated with his brother-in-law, Cartulat.

CHAPILLON

Manufacturer, Paris.

Copyrighted papers under the Consulate. (1800-1801.)

CHAPUY OR CHAPUIS

Manufacturer.

2 Place de la Sorbonne.

Copyrighted papers in 1800.

A LA CHARITÉ

Name of a wall-paper factory in Lyons.

1766-1799.

J. C. CHARVET.

Designer, Macon.

Designed for Dufour the paper known as "Sauvages de la Mer Pacifique" in 1803-1804.

JACQUES CHAUVAU

Printer and manufacturer of wall-papers, Paris.

In 1750 printed papers in oil-colours.

Apprentice to Jean Papillon.

JACQUES CHEREAU

Engraver, illuminator, and maker of images.

Between 1700 and 1795.

About 1740 perfected the printing of wall-paper in colours from superimposed wood-blocks.

CHEVENARD

Manufacturer.

Lyons.

On September 30, 1797, patented paper imitating mousseline.

CHOUARD

Manufacturer, Lyons.

Patented paper imitating mousseline in An. VII (1798-1799).

CIETTI or SIETTI

Designer.

An Italian, worked for Reveillon.

Date, Louis XVI.

CLER ET MARGERIDON

Manufacturers and dealers.

Paris.

Published the scenic paper called Fêtes Louis XIII about the middle of the nineteenth century.

COMBRE

Manufacturers and dealers.

Paris under the Consulate.

Copyrighted architectural paper of columns and cornice in An. X (1801-1802).

COSTAIN

Flower-painter for Jacquemart et Bénard, Paris.

1791-1804.

CRÉPY, L'AINÉ

Manufacturer.

Rue St. Apolline, Paris.

Note in *Le Mercure* of 1770.

DAGUET ET CAFFIN

Manufacturers, Paris.

First Empire.

Specialty of satin papers with gold and silver; also imitations of drill.

DAMIENS

Manufacturer, Paris.

In 1780 announced: Sieur Damiens, formerly rue Dauphine, in the Hôtel de Genlis, has just consolidated his factory and his shop in Hôtel de la Grenade, 404 rue de Bussy.

MATTHEW DARLY

Manufacturer, London.

"At the Acorn," facing Hungerford, Strand.

Early eighteenth century.

Engraved some of the plates in Chippendale's *Director* and made paper-hangings painted or printed from copper plates or wood.

DAUMONT

Manufacturer, Paris.

Eighteenth century.

DAUPTAIN

Manufacturer, Paris.

In 1800 on rue Blanche Mibray.

1811-1823 at 26 rue St. Bernard, Faubourg St. Antoine.

House became celebrated after 1830. Made scenic papers, borders, camées, satin, and flock papers.

In 1845 passed into the hands of Brière.

DEFOURCROY or FORCROY

Domiotier and dealer, rue Jacob St. Germain, Paris.

Pupil of Adam.

Beginning of the eighteenth century.

EDWARD DEIGHTON

Manufacturer, England.

In 1753 obtained patent for printing wall-papers from engraved designs and coloured by hand.

DELICOURT

Manufacturer and dealer, Paris.

Address in 1822 was 16 rue des Amandiers-Popincourt. Firm composed of Mader and Delicourt.

In 1834 Delicourt associated with him Campnas et Garat. House lasted until 1860.

Successor, Buzin.

DELTEL

A designer for Zuber.

In 1831 designed *Paysage à Chasse*.

DEMOSTHÈNE DUGOURE AND ANISSON-DUPERRON

Manufacturers.

Had "a Republican Factory of Wall-papers," Place de Carrousel, during the Revolution.

Anisson-Duperron was condemned to the scaffold.

DESCOUTEAUX

Manufacturer, Chaumont.

Time of Papillon.

DESFOSSÉ ET KARTH

Manufacturers and dealers.

Paris, Faubourg St. Antoine.

1849 to the present day.

DESPORTES

Manufacturer, Paris.

28 rue du Harlay.

1803.

DESRAIS

Artist designer for Reveillon.
1752-1789.

DIDOT ST. LEGER

Maker of paper stock, Essônes.
In 1799-1800 patented paper of unlimited length.
In 1803-1804 was at 1353 rue de Vaugirard, Paris.

DODART

Manufacturer, Paris.
25 rue Ferdinand.

J. J. DOLPHUS

Manufacturer, Rixheim.
In 1790 founded the factory of Zuber.

DU BELLAY

Wood-engraver, Paris.
Master of Le Sueur and of Jean Papillon.
Date, 1680.

DUBUISSON

Manufacturer, Paris.
161 Bvd. St. Martin, in 1803-1804.

JOSEPH DUFOUR

Manufacturer, Paris.
Began in Macon. In 1807 founded house in Paris at 10 rue Beauveau, Faubourg St. Antoine.
1811 Joseph Dufour et Cie.
1820-1860 Dufour et Leroy.
1823 Felix Leroy, successor to his father, 5 rue Neuve Belle Chasse.
1836 succeeded by J. Lapeyre, Drouard et Cie.
Dufour was chiefly noted for his drapery papers and for the great series of scenic papers brought out by him.

DUMARCHAIS

Manufacturer, Paris.
Copyrighted in 1801-1802 a design with a buffalo and an Indian.

DUMAS

Manufacturer, Paris.
Contemporary of Mader and Delicourt.
Papers imitating damask.

DUMONT

Manufacturer, Paris.
Between 1750 and 1795.

DUNBAR

Manufacturer, Aldermanbury, England.
Eighteenth century.
Mentioned in letter of Thomas Hancock's as having made a paper for Mr. Samuel Waldon of Boston.

JOSEPH DUPRÉ

Manufacturer, Place St. Martin, Paris.
Noted in Guide Marseillaise of 1779-1780.

DUTOIT

Manufacturer, Paris.
Papers with small designs copyrighted in 1800-1801.

DUTOIT ET CIE

Manufacturers, Paris.

Copyrighted *Directoire* designs in 1799-1800.

LAZARE DUVAUX

Dealer in wall-paper, Paris.

1748-1754.

EBERLÉ

Animal-painter for Zuber.

Nineteenth century.

ANTONY G. ECCARD

The Hague. In 1768 invented the art of printing gold and silver on paper-hangings.

ANTHONY G. and FRANCIS F. ECKHARDT

Manufacturers, London.

In 1750 had a shop in Chelsea, where they printed both papers and stuffs with wood-blocks.

EHRMANN

Designer for Zuber about 1830.

EVANS AND FISHER

Manufacturers.

Alder Mills, Tanworth, England.

Commenced the printing of paper by machinery in 1837.

JEAN BAPTISTE FAY

Artist designer for Reveillon.

1775-1789.

FOUGLET

Artist designer for the Eckhardts, London.

J. P. FOURNIER

Printer and engraver, Paris.

Shop called "Au Bon Ouvrier," rue Carré St. Martin.

In 1760 made attempt to produce rolls of paper by pasting small sheets together.

FOY

Manufacturer, Lyons.

Time of Papillon.

FRAGONARD FILS

Designer for Dufour.

FRESNEAU FRÈRES

Manufacturers, Laigle.

1789.

Still existed under the first Empire.

FUCHS

Designer for Zuber.

About 1830.

JAMES GAMBLE

Englishman.

Paper-maker and engraver.

Paris, time of the Revolution.

Occupied part of the premises of Arthur and Robert.

JOHN GAMBLE

Leicester Square, London.

Brother of above.

In 1801 and 1803 purchased from Didot St. Leger the English patent rights to Robert's invention for making endless paper.

PIERRE GARNIER

Engraver and printer of wood-blocks.

Troyes, about 1620.

His son, Pierre Garnier, was well known as an engraver about 1650.

GENOUX

Manufacturer, Paris.

Contemporary with Delicourt and Mader.

GILLOU

Manufacturer, Paris.

Contemporary with Delicourt and Mader.

HUGO GOES

Printer Steengate, England.

In 1509 printed pattern used for a beam paper in Christ's College, Cambridge.

L. Y. GOHIN

Manufacturer of colours, cards, and wall-papers.

Shop, 63 Faubourg St. Martin, Paris.

Factory, 8 rue Neuve St. Jean.

Early 1800's.

GOUPY

Manufacturer, Paris.

Colleague of Jean Papillon.

GRENARD

Manufacturer and dealer in flock papers.

Rue Louis le Grand, Paris.

1770-1789.

GUÉRIN

Artist designer for Jacquemart.

GUILLOT

Manufacturer.

Successor to Arthur et Robert.

In 1811 at 27 rue de la Place Vendome.

JOHN GREGORY HANCOCK

Manufacturer, London.

In 1796 obtained patent for embossing and chasing paper.

HARTMANN RISSLER

Manufacturer, Rixheim, Alsace. 1799-1800.

HARWOOD

Manufacturer, London.

Earlier than Eckhardts or Sherringham.

Purchased a business which had been for some time established in Chelsea.

JOHANN HAUTZCH

Printer, Nuremberg.

Discovered a brilliant finish for paper. Died in 1670.

Established the first wall-paper factory in Germany in 1670.

DEMOISELLE HÉMERY

Dealer in wall-paper.

Rue Comtesse d'Artois, Paris. 1774.

HERMANN

Landscape painter for Zuber. Early nineteenth century.

HONORÉ

Manufacturer and dealer in wall-paper.

Paris, 1803-1804.

17 Boulevard and Division Poissonnière.

HUBERT ET DINAN

Manufacturers and dealers.

Montparnasse, Paris. 1799-1801.

JEAN BAPTISTE HUET

Artist designer for Reveillon and Jacquemart.

JACQUES GABRIEL HUQUIER

Engraver, born in Orleans 1695, died Paris, 1772.

Opened wall-paper factory in Paris in 1766 for making imitation of English flock paper.

DANIEL HUQUIER

Son of former. Born in Paris in 1728.

Associated with his father.

SNARD

Manufacturer, Strasbourg.

Time of Papillon.

JOHN BAPTIST JACKSON

Designer and manufacturer, England.

Born 1701. Apprenticed to the engraver Kirkhall.

Went to Paris 1726-1731. At first worked for Papillon.

From 1738-1742 in Venice. Returned to England in 1746 and opened a factory in Battersea.

Claimed to have invented the application of wood-engraving in chiaroscuro to wall-paper. In 1754 published a book on this subject.

His papers mostly large panels of Venetian or Roman subjects with frames to imitate stucco.

JACQUEMART ET BÉNARD

Manufacturers. Successors to Reveillon 1791-1840.

Factory, 39 rue de Montreuil.

Shop, 1 rue de la Paix.

JOINOT

Artist designer for the Eckhardts, London.

ADOLF KEFERSTEIN

Introduced the first machine to print wall-paper in Germany, in Weida, in the Grand Duchy of Weimar in 1816.

KOECHLIN FRÈRES

Manufacturers, Paris.

1799-1800.

LABOISSIÈRE

Manufacturer, Paris. 1720-1770.

Invented a paper to imitate natural wood.

LA BORNE

Manufacturer, Paris.

Time of Papillon.

LOUIS LAFFITTE

Designer to the King, Louis XVI.

Grand Prix de Rome 1791.

Designed Cupid and Psyche paper in 1816.

VINCENT PESANT DE LAIRE

Manufacturer, Paris.

Time of Papillon.

LANCAKE

Manufacturer, Paris.

Dépôt, rue St. Antoine, opposite rue Geoffrey Lasnier.

An Englishman. In 1769 obtained permission to open a wall-paper factory at Carrière near Paris.

VEUVE LANGLOIS

Manufacturer and dealer, Paris.

Purchased Papillon's business from Jean Michel in 1740.

Was succeeded by her son and afterwards by Miyer.

JEROME LANYER

Manufacturer, London.

In 1634 obtained from Charles I the exclusive right to exercise the métier of making flock hangings on cloth, linen, and leather.

LAPEYRE ET DROUART

Manufacturers: successors to Dufour about 1836.

LAUGIER ET CORIOLIS

Manufacturers, Nancy.

First Empire.

LE BLOND

Manufacturer, Paris, 1803-1804.

2 rue de Bondy.

LE BRETON, PÈRE ET FILS

Manufacturer of marbled papers.

Time of Papillon, at beginning of the eighteenth century.

LEBRUN

Manufacturer and dealer, Paris.

301 rue St. Martin. 1803-1804.

R. LECLERC

Manufacturer and dealer.

Rue de l'Échiquier, Paris. 1803-1804.

LECOMTE

Manufacturer of flock papers done in silk and shaded.

Lyons, soon after 1760.

Sieur Lecomte died soon after establishing his factory. In 1769 his widow opened a dépôt in Paris, rue des Prouvaires, opposite rue des Deux Écus.

LEDOUX

Manufacturer and dealer.

392 rue de Bussy, Paris. 1803-1804.

LEFLAGNAIS, PÈRE ET FILS

Manufacturers, Caen, First Empire.

LE FRANÇOIS

Inventor and manufacturer of flock papers, Rouen. 1620.

LEGENBRE

Manufacturer, Paris.

5 rue de la Porte St. Antoine, First Empire.

LEGRAND, PÈRE ET FILS

Manufacturers, Paris.

In 1800-1801 at 31 rue d'Orleans, Faubourg Marcel, with a shop on the Pont Neuf.

In 1802, at 59 rue Vielle du Temple.

STANISLAS LEPEYRE

Manufacturer, Paris.

Contemporary with Delicourt and Mader.

LEROUGE

Manufacturer, Paris.

Rue du Colombier.

In 1799-1800 made paper imitating linon-batiste and embroidered mousseline.

LEROY

Manufacturer, Paris.

Successor to Dufour.

NICHOLAS LE SUEUR

Wood-engraver, Paris, 1690-1764.

Next to Papillon, the best French wood-engraver of his time.

VINCENT LE SUEUR

Wood-engraver, Paris.

A pupil of Jean Papillon. Died, 1743.

LETOURMY

Manufacturer, Orleans.

1720-1750.

MADER PÈRE

Designer and manufacturer. Made for Dufour the cartoons for the wood-blocks for Cupid and Psyche paper from drawings of Laffitte in 1816.

Designed and executed "Les Fêtes Olympiques" for Dufour in 1824.

With Delicourt opened his own shop in 1821.

MADER FRÈRES

Manufacturers, Paris.

Sons of Mader père, who succeeded him.

1 rue de Montreuil.

MAGNIER, CLERC ET MARGERIDON

Manufacturers, Paris.

30 and 32 rue Basfroid.

JOSEPH LAURENT MALAINE

Flower-painter and designer.

Son of Flemish painter. Was attached to the royal manufactory of the Gobelins in quality of designer.

Fled to Alsace in 1793 and took refuge with Zuber, for whom he made numerous designs.

MANSFIELD or MASEFIELD

Manufacturer, London, in the Strand.

Contemporary with John Baptist Jackson.

MARGUERIE

Manufacturer, Paris.

Rue du Vieux Colombier.

On December 21, 1802, patented wall-paper imitating satin and silver.

MARTIN

Designer for Dauphin fils, Paris.

Made Arab motifs and compositions inspired by Chenavard.

MASSENER ET LAPEYRE

Manufacturers, Paris.

10 rue Lenoir, St. Antoine, 1845.

MASSON

Painter and engraver of wood-blocks for *papiers de tapisserie*.

Time of Papillon.

MILLET

Manufacturer, Paris, 1799-1800.

MIYER

Engraver and manufacturer, Paris.

Successor to Masson.

Papillon says that he engraved the blocks for all his papers.

MOGNAT-PERRIN ET WÉRY

Manufacturers, Vienne, First Empire.

MONCHABLON

Manufacturer, Paris.

Place de l'Estrapade.

Papers of his are known in Pompeian style between 1799 and 1803.

A. P. MONGIN

Designer, Alsace.

In 1803 designed the "*Vues de Suisse*" for Zuber.

MORISOT AINÉ

Manufacturer, Paris.

1 and 3 Petite rue de Reuilly.

Made printed papers and flock papers in 1824.

SIEUR MOSRAR

Manufacturer, Caen, last half of the eighteenth century.

Noted in *Journal de Caen* of 1788 for varnishing wall-paper with an unchanging varnish, which not only gives brilliancy but protects the most tender colours, keeps out dampness, fly-spots, and smoke.

MOUTRILLE

Manufacturer, Besançon, 1787-1800.

Rue Vivienne, Paris, in 1830.

MULLER

Designer, Paris.

In 1855 designed "*La Jeunesse*" for Delicourt.

NEWTON

A civil engineer of London who invented and perfected methods of making wall-paper in 1830.

Representative in Paris was Albert, 28 rue Neuve St. Augustin.

NIODOT

Manufacturer, Paris.

In 1769 in Place du Vieux Louvre.

Shop called "*Au Chant de l'Alouette*" (The Song of the Lark).

JOHANN ANDREAS BENJAMIN NOTHNAGEL

Manufacturer, Frankfort-on-the-Main.

Established his factory in 1757.

ODENT

Fabricant of paper, Courtalin.

Patented machines to press and dry paper as workmen took it from the vats, May 22, 1828.

PANSEON

Wood-engraver, Paris.

Pupil of Vincent Le Sueur.

JEAN PAPILLON

Engraver and manufacturer.

Born in St. Quentin in 1661, died Paris, February 3, 1723.

Invented first continuous designs in wall-paper, about 1688.

Shop called "*Au Papillon*."

JEAN MICHEL PAPILLON

Engraver and manufacturer, son of the former, born 1698.

Successor to his father.

In 1740 sold the business to the Widow Langlois.

Published "*Traité Historique et Pratique sur la Gravure en Bois*" in 1766.

PAULOT ET CIE

Manufacturers, Paris, First Empire.

3 Petite rue de Reuilly.

PAUQUET

Manufacturer, Paris, 1799-1800.

PEPIN

Manufacturer, Paris.

1 rue Française, 1803-1804.

ALPHONSE PERIBAUT

Manufacturer, Paris.

46 rue Ste. Anne, 1845.

PETIT

Manufacturer, Paris.

In 1799-1800 made papers that are in the Bibliothèque Nationale.

In 1803-1804 was at 144 rue Mouffetard.

PIERRE PIGNET

Engraver of wood-blocks Paris, about 1710.

M. N. B. DE POILLY

Engraver, Paris.

In 1735 made copper plates for flock papers.

MARTIN POLISCH

Designer for Dauptain fils.

Made imitations of Huet.

POTERLET

Designer, Paris, for Dauptain fils.

POULAIN

Manufacturer, Paris, in 1803-1804.

6 rue Grenier-sur-l'eau.

PRIEUR

Artist designer, Paris, for Reveillon.

SIEUR PRUDHOMME

Dealer, Paris, 1753-1758.

Rue des Lombards, vis-à-vis rue des Cinq Diamants.

RABÉE

Manufacturer, Paris.

Has papers dated 1799-1800 in the Bibliothèque Nationale.

RABIER-BOULARD

Manufacturer, Orleans.

Contemporary with Letourmy, around 1760.

J. B. REVEILLON

Master fabricant, Paris.

First shop was in the rue de l'Arbre, Sec. 1752. In 1765 established himself in the old Folie

Titon, and printed the finest series of paper decorations in panels ever published.

Factory wrecked by the mob in 1789.

RICARD

Manufacturer, Paris, rue St. Niçoise 505.

In 1803-1804.

MARTIN RIESTER

Designer, Paris, for Mader and Delicourt.

ROBERT

Manufacturer, Paris.

Originally an English merchant in Paris. Set up wall-paper business with Arthur on the Boulevard, corner of rue Louis le Grand.

When Arthur was guillotined, carried on the business alone.

In 1803-1804 at 27 rue de la Place Vendome.

NICHOLAS LOUIS ROBERT

Inventor. In the factory of Didot St. Leger, at Essônes.

On January 18, 1799, patented machine to make paper of continuous length.

ROCHE

Manufacturer, Lyons. Early eighteenth century.

ROUMIER

Engraver on wood. Paris, 1727.

Made large blocks of flowers and ornaments.

JOHN ROWE

Manufacturer, London.

Eighteenth century.

RUGENDAS

Designer, Alsace.

Made designs for scenic papers: Zuber's "*Paysages de Brésil*" in 1830.

NICHOLAS CARON RUSSACHER

Manufacturer, Paris.

Early eighteenth century.

J. L. SAUCE

Manufacturer, Paris, 1834.

1 rue de l'Université Au Gros Caillou.

Specialty of papers of medium quality advertised as remarkable for good taste in their design and harmony of colour.

SAVAGE

Manufacturer, Rheims. Early eighteenth century.

HERMANN SCHINKEL

Printer, Holland.

Made wall-paper in 1568.

SCHÖPPLER AND HARTMANN

Printers, Augsburg.

Introduced the printing of papers in rainbow colours by machinery in 1823.

SCOTIN

Manufacturer, Paris.

Between 1700 and 1795.

SEVESTRE

Manufacturer, Paris.

Contemporary with Mader and Delicourt.

SHERRINGHAM

Manufacturer, London.

Great Marlborough Street.

Contemporary with Eckhardts. Called the Wedgwood of paper-stainers.

La Brière, Boileau, Louis, and Rossetti made designs for him.

SIMON

Manufacturer, Paris, from 1783 on.

Jardin et Eclos des ci-devant Capucines ou Jardin d'Apollon.

About 1820 Simon left business to his son established at 23 Boulevard des Italiens. He in turn combined with his brother-in-law Cartulat.

SIMON FILS

Manufacturer and dealer, Paris.

In 1834 at 29 Boulevard des Italiens.

Made paper for the decoration of theatres, decorated some of the rooms in Versailles and the Hôtel de Ville.

SOURY LE CHEVALLIER

Manufacturer, rue Beauvoisine, Rouen.

In existence in 1799-1800.

SPÖRLIN

Manufacturer, Vienna.

Invented rainbow papers, nineteenth century.

VEUVE TISSOT

Manufacturer, Besançon.

Early eighteenth century.

GEORGE TOMLYN

Inventor, England.

In 1662 patented process for printing on vellum and parchment with rolling printing-press and engraved plates.

TRIPOT

Inventor, Paris.

19 rue des Billettes.

Patented machine to glaze paper, June 30, 1833.

WILLIAM TROUTBECK

Liverpool, claimed to be first to print paper-hangings by a calico-printing machine, in 1838.

VASSEAU

Engraver and printer of papers, Paris, about 1750.

VAUTRAIN

Manufacturer, Nancy and Épinal, about 1750.

JOURDAN VILLARS ET CIE

Manufacturers, Paris.

Published the scenic paper called the Battle of Austerlitz in 1806.

THOMAS VINCENT

Manufacturer, London.

Fleet Street, the Strand.

Eighteenth century.

WAGNER

Artist designer for Mader and Delicourt.

THE BLUE PAPER WAREHOUSE

Aldermanbury, London.

Advertised in the *Postman* in 1702.

WATIN

Gilder and seller of paper, rue Ste. Apolline, Paris, about 1770.

WINDSOR, PÈRE, FILS ET CIE

Manufacturers, Paris.

Windsor was an Englishman, established at the corner of the rues des Petit Vaugirard et de Bagneux in 1779-1790.

He invited customers to come to see his apartment, which he had papered.

ZIPELIUS

Artist designer for Zuber in 1830.

JEAN ZUBER

Manufacturer in Alsace.

The factory came into Zuber's control in 1797.

Agent in Paris, the Widow Puzenat, 16 rue de Reuilly.

II

AMERICAN CONSPECTUS

C. ALDER

Importer, upholsterer, and paper-hanger.

Warehouse, 119 South 3rd Street, Philadelphia.

Advertisement in *Pennsylvania Packet* February 14, 1795.

JONATHAN AND JOHN AMORY

Dealers in wall-paper, Boston, 1760.

SAMUEL BANGE

Federal Gazette, August 27, 1789.

THOMAS BEDWELL

Dealer in paper-hangings, Philadelphia, 1779.

JAMES BERKMAN, JR.

240 Queen Street, New York, 1790.

JOHN BIRCH

Importer from London.

68 Maiden Lane, New York, 1790.

JOSHUA BLANCHARD

Importer of wall-paper.

Shop in Dock Place, Boston.

1762-1763.

EDWARD BORIKEN

Manufacturer, Boston, 1810.

JOHN BRIGHT

Manufacturer, Boston.

Paper-staining factory, 39 Cornhill, near the Market.

CALEB BUGLASS

Bookbinder and stationer.

Philadelphia.

Advertises in *Pennsylvania Packet*, February 19, 1784.

JOSIAH BUMSTEAD

Manufacturer, Boston, 1800.

BURRILL AND EDWARD CARNES

Manufacturers and importers.

In 2nd Street, Philadelphia, between Christian and Walnut, 1790-1796.

ANTHONY CHARDON

Manufacturer of paper-hangings and printed linens.

8th between Chestnut and Walnut, Philadelphia.

Successor to Burrill and Edward Carnes.

EBENEZER CLOUGH

Manufacturer, Boston.

In 1795 began The Boston Paper-Staining Manufactory on the north side of Prince Street near the Charles River Bridge.

Designed and printed the Washington Memorial paper in 1800.

HANNAH DAVIS

Manufacturer of wall-paper bandboxes, Jaffrey, N. H.

THOMAS DAY, JR.

Manufacturer of paper bandboxes.

369 Pearl Street, New York.

ANN DICKINSON

Manufacturer.

Successor to her husband, Joseph Dickinson.

Vine Street, between 2nd and 3rd, Philadelphia.

JOSEPH DICKINSON

Manufacturer, corner of Vine and Third Streets, Philadelphia, 1784-1788.

SEVERIN ERICKSON

Importer of paper-hangings.

Water Street above Walnut Street, Philadelphia.

1784.

FARGES AND CO.

Importers, Philadelphia.

Store in 2nd Street, five doors below Friends' Meeting House, on the west side.

1784.

PLUNKET FLEESON

Manufacturer, Philadelphia, 1739-1783.

Shop called "At the Sign of the Easy Chair," Chestnut Street.

SAMUEL FLETCHER

Importer and dealer, Boston.

Shop near the Drawbridge.

In 1767 advertised beautiful copper-plate furniture for rooms.

WILLIAM GOOCH

At sign of Admiral Vernon, King Street, Boston.

Paper-hangings advertised in 1774.

FRANCIS GREEN

Bookseller and stationer.

King Street, Boston.

Advertised paper-hangings in 1771.

THOMAS HANCOCK

Importer and dealer.

Son-in-law of Daniel Henchman.

4 Merchants' Row, Boston.

Advertised paper-hangings in 1748.

GEORGE HAUGHTON

Upholsterer from London.

Importer and paper-hanger, 1775.

DANIEL HENCHMAN

Bookseller and stationer, Boston.

Successor to Michael Perry.

1712-1714 recorded sales of painted paper in quires.

JOSEPH HOVEY

Paper-stainer and linen printer.

In 1786 factory in Essex Street, Boston.

In 1788 factory in Winter Street and shop at 74 Cornhill Street. Business continued until

1794.

JOHN HOWELL

Manufacturer, Albany, N. Y. 1790.

Moved from there to Baltimore and then to Philadelphia.

Original factory in Albany carried on by Lemuel Steel.

THOMAS HURLEY

Paper-hanger.

3rd Street, twelve doors below Race Street, Philadelphia. 1786-1793.

GEORGE KILLCUP, JR.

Boston.

In 1768 advertised skill in papering rooms.

LA BRIÈRE

Manufacturer.

26 rue St. Bernard, Paris.

Successor to Dauplain.

SAMUEL LAW AND CO.

Manufacturers of paper-hangings, 21 The Green Park, corner of Black-Horse Alley, 2nd Street, South, Philadelphia. 1790.

THOMAS LAWRENCE

Paper-hanger and upholsterer.

2nd Street, near English Church, Philadelphia.

1763.

LE COLLAY AND CHARDON

Manufacturers, Philadelphia.

Firm of two Frenchmen, 1797.

Successors to Burrill and Edward Carnes.

THOMAS LEE

Dealer, Boston, Gothic paper-hangings 1764-1765.

MACKAY AND DIXEY

Manufacturers of colours and paper-hangings.

Springfield, East Jersey, 1790.

JOHN MASON

Importer, upholsterer, and paper-hanger.

Worked for two-pence per yard.

1767-1780.

Colfreith's Alley, between Arch and Race Streets, three doors above Front.

MILLS AND WEBB

Manufacturers, Hartford, Conn.

Paper-staining factory opened in June, 1793.

WILLIAM MOONEY

Importer and dealer.

23 Nassau Street, New York, 1790.

THOMAS NEWELL

Upholsterer and paper-hanger.

Philadelphia, 1779.

JOHN NEWMAN

Upholsterer and paper-hanger.

Philadelphia, 1779.

PAPER MILLS AT SPRINGFIELD

1796.

JOHN PARKER

Dealer in paper-hangings.
Roll paper for rooms.
At head of Town Dock, Boston, 1736.

JERATHMEEL PEIRCE

Dealer in paper-hangings.
Near North Bridge, Salem.
Elegant India paper-hangings of the newest fashion.
1781.

MICHAEL PERRY

Bookseller and stationer.
Boston. Died in 1700.
Found in his store seven quires of painted paper and three reams of painted paper.

JOHN PHILLIPS

Bookseller, Boston.
1730 advertised "stamped paper in rolls for to paper rooms."

WILLIAM POYNTELL

Stationer and paper-hanger.
2nd Street, three doors below Market Street, Philadelphia.
1783-1797.

PRENTIS & MAY

Manufacturers, Boston.
43 Marlborough Street.
In 1790 were producing paper-hangings "equal to any made on the continent."
In 1791 William May established factory at Green's Wharf. Appleton Prentis had a shop in Milk Street below the Old South Meeting House.

JAMES REYNOLDS

Carver and gilder.
Advertised paper-hangings in 1769.
Between Walnut and Chestnut on Front Street, Philadelphia.

D. SAMUEL ROBINSON

Dealer, Boston.
1734-1741 bought and sold painted paper in quires.
In 1742, rolls.

JOHN AND NICHOLAS I. ROOSEVELT

33 and 41 Maiden Lane, New York.
Importers, 1709.

JOHN RUGAR

Manufacturer, Bayard Street, New York.
In 1765 announces paper-hangings made in this province.

EDWARD RYVES

Paper-hanger from Dublin.
1784 in Philadelphia.

RYVES AND ASHMEAD

Manufacturers.
3rd and Spruce Streets, Philadelphia, 1783.

H. RYVES, J. ASHMEAD, AND W. POYNTELL

Manufacturers, 1787.

RYVES AND FLETCHER

New American manufacturers and paper-stainers.
Pine Street, Philadelphia. 1775.

JOHN SHIELDS

Dealer.

Corner of 2nd and Chestnut Streets, Philadelphia. 1781.

ASA SMITH

Manufacturer, Baltimore, Md.

1800-1810.

JOHN SPARHAWK

Bookseller and stationer, 2nd Street, five doors below the Friends' Meeting House.
Philadelphia.

In 1773 advertises paper-hangings.

WILLIAM TRICKET

Dealer.

Opposite Black-Horse Alley, Front Street, Philadelphia. 1774.

FRANCIS WADE

Importer, Philadelphia.

South side of Chestnut, below Water.

1784.

THOMAS S. WEBB

Manufacturer, State Street, Albany.

Two doors from the Dock. 1795.

Charges 2/6 to 20/ a roll.

JOHN WEBSTER

Upholsterer from London.

Paper-hangings, 1767.

Corner shop facing the Coffee House, Arch Street, Philadelphia.

JOHN WELSH

Manufacturer and dealer, Boston, Mass.

Shop corner of Bromfield's Lane.

Paper-staining factory in Scott's Court, 1786-1789.

Business carried on by Moses Grant, 6 Union Street.

BLANCH WHITE

Ironmonger, upholsterer, and paper-hanger.

Philadelphia, 1760.

JAMES WHITE

Upholsterer, undertaker, importer and hanger of paper.

Philadelphia, 1754.

WHITE & LAWRENCE

Upholsterers from London.

At the "Crown and Cushion," Front Street, Philadelphia.

1756.

CHAPTER XV

WALL-PAPERS ISSUED BY SOME OF THE FRENCH
FABRICANTS OF THE EIGHTEENTH AND
NINETEENTH CENTURIES

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WALL-PAPERS ISSUED BY SOME OF THE FRENCH FABRICANTS OF THE EIGHTEENTH AND NINETEENTH CENTURIES

ARTHUR et ROBERT

1. 1786. Printed a series of mythological panels.
Apollo Pursuing Daphne (after Van Loo).
Pygmalion and his Statue.
Orpheus Charming the Beasts.
Offering to Pan.
Sacrifice of Iphigenia (after Charles Delafosse).
The designs of the demi-lunes over these panels are composed of the four seasons and four Amours by Boucher. In the *Musée des Arts Decoratifs*, Paris.
2. Scenes from the life of Achilles.
Achilles Dipped in the Waters of the Styx, by Thetis.
The Education of Achilles.
Achilles Discovered by Ulysses.
3. The Muses, sculpture, etc., engraved by Ridé and printed under Louis XVI. Collection Follot.
4. The Muse Calliope, edited in 1780. Collection Follot.
5. Overdoors, landscapes after Hubert-Robert, printed about 1786. Collection Charles Huard.
6. Centaurs, decorative *motifs*, 1788. Collection Follot.
7. 1792. The Genius of Sculpture. Collection Follot.
8. Butterflies and garlands of flowers, 1795, decorative panel. Collection Follot.
9. Scenic panels, Metropolitan Museum.

CLER et MARGERIDON

Fêtes Louis XIII (scenic paper), middle of nineteenth century.

DAUPTAIN

1. 1818. A funeral paper with skull and cross-bones in black and white. Collection Follot.
2. 1824. Flowers and gilt stars. Collection Follot.
3. 1825. Decoration with medallion, neo-classic style.
4. 1828. Panel: scene from *Les Précieuses Ridicules*. Collection Follot.

DELICOURT

Papers in Collection Follot.

1. 1838. Fragment of a Louis XV decoration, printed on white marble.

2. 1845. Tithes. A picture.
3. 1845. Rebecca and the Templar.
4. 1845. Panel—Allegorical figures.
5. 1848. The Faithful Guardian, picture.
6. The Hunt, after Desportes, painted by Duruy, 1851 (scenic paper).
7. 1851. The Resurrection, after Galland, painted by Polich.
8. 1855. Youth, after Charles Müller, a large panel painted by Dusauce.
9. *Les Sciences*.
10. *L'Elysée*.

DESFOSSÉ et KARTH

1. Hothouse decoration designed by Muller.
2. Greek decoration.
3. *Décor Louis XIV*.
4. *Décor Regence*.
5. 1855. *Jardin d'Armide*.
6. 1850–1865. *Rêve de Bonheur*.
7. *Les Arts Réunis*. Metropolitan Museum.
8. Decoration, pastoral (8 *motifs*).
9. Decoration, Wagner.
10. Decoration, Amour, after Boucher.
11. *Le Prodigue*, after painting by Thomas Couture, 1855.
12. Decoration, Trianon.
13. 1855. *Décor, Loge de Raphael*.
14. The Four Seasons.
15. *Galerie de Flore*.
16. Apotheosis of the Flowers.
17. *Chasse sous Louis XIII*.
18. *Paysages Pittoresques*.
19. *Galerie Poétique*.
20. America's Heroes, Washington, Franklin, Lafayette, and Jefferson.
21. Teniers Tapestry, 1868.
22. Boucher Tapestry, 1883.
23. Brazil, a decoration of flowers and birds, by Muller.
24. Picture after Klesinger, 1854.
25. 1860. Panorama Chinois, last printed in 1913.
26. Eden, designed by Fuch.

JOSEPH DUFOUR

1. 1804. The Butterfly Hunt, overdoor by Laffitte.
2. 1808. The Twelve Months, by Fragonard fils.
3. 1808. Pleated hanging, copy of a material of the time.
4. 1808. Curtains, a wall-hanging.

5. 1810. Mercury entrusting the infant Bacchus to the Nymph Nysa, grisaille.
6. 1812. Velvet curtains (flock).
7. 1815. Capital.
8. 1816. Decoration, Cupid and Psyche, in grisaille, the finest scenic paper.
9. 1818. Garland of flowers, overdoor.
10. 1820. Paul and Virginia, scenic paper designed by Brock.
11. 1824. Decoration, "Olympic Fêtes," designed by Mader père, in grisaille.
12. 1820. Basket of fruit, a panel.
13. 1825. The Miracle of the Loaves and Fishes, designed by Fragonard fils.
14. 1825. Saint Theresa.
15. 1825. Mosaic decoration of lemon-wood on palissandre, first imitation of wood done by hand-blocks.
16. 1814. Scenic paper, *Galérie Mythologique*.
17. *Chasse sous Louis XIII*, scenic paper.
18. *Paysages Turcs*, 12 strips, scenic paper.
19. *Paysage Indien*, 20 strips in colour, scenic paper.
20. *Voyages d'Antenor*, 25 strips in colour, scenic paper.
21. *Vues d'Italie* (Bay of Naples), scenic paper.
22. *Sauvages de la Mer Pacifique* (Captain Cook wall-paper). 1804-1805. Scenic paper, 20 rolls in colour.
23. The Toilet of Venus, composition for a ceiling, 1814. 5 strips in colour.
24. *Les Portiques d'Athènes*, 16 subjects.
25. 1814. *Les Campagnes Françaises en Italie*, 30 strips of grisaille (scenic paper).
26. *Les Rives du Bosphore* (Banks of the Bosphorus), about 1816, 25 strips.
27. *Paysages Pittoresques*, 30 strips in colour.
28. *Le Panorama Chinois*, 20 strips in colour.
29. 1825. Telemachus in the Island of Calypso, 25 strips in colour.
30. 1814. *Les Français en Egypte*.
31. 1815. *Monuments de Paris*, scenic paper in colour, 30 strips.
32. *Le Petit Décor*.

HARTMAN RISSLER of RIXHEIM

1. Portrait of Bonaparte to put in all the City Halls.
2. Bust of Homer.
3. Bust of Franklin.
4. Bust of Rousseau.

5. Papers commemorating the Egyptian campaign in the form of small decorative overdoors, etc., in Bibliothèque Nationale.

JACQUEMART et BÉNARD

1. The God Pan, panel printed about 1796.
2. 1796. Diane, decoration by Huet.
3. 1796. Decoration by Prieur, medallion and masks.
4. 1796. Sacrifice to Paganism (2 overdoors).
5. 1797. Vendanges, decoration by Prieur.
6. 1797. *Décor Chinois*, by Huet.
7. 1798. Decorative *motifs*.
The Rights of Man.
Love Crowned.
Meditation.
8. 1800. Swans, a panel.
9. 1800. Vase and crown, panel.
10. 1808. Drapery, flock.
11. 1814. Griffons, frieze.
12. 1815. Flowers and fruits.
13. 1818. Dogs and ornaments.
14. 1820. Garlands and sheaths.
15. 1820. The arms of Louis XVIII, printed on King's blue.
16. 1820. Design with squirrel.
17. 1825. Frieze with royal initial printed for the coronation of Charles X.
18. 1825. Panel ornamented with gold spangles for the first president of the Court of Orleans.
19. 1825. *Le Parc Français*, scenic paper.
20. 1830. *Neo-grec* panel.
21. 1792. Torches and gilt quivers, panel after Prieur.
22. 1790. May and the Birds, after Prieur.
23. 1793. Paper with cockade, fasces, and Phrygian bonnet.
24. 1793. Garlands printed and painted.
25. 1794. Negroes fêting Liberty.
26. 1795. Heads of wheats and arrows.
27. 1795. Triumph of the Law with pyramids and palms.
28. 1795. Decoration, bas-relief, dogs and rabbits.
29. 1795. Hoche and Barras in medallions.
30. 1795. Altar of Liberty, by Huet.
31. 1795. Lozenges of flowers and dogs.
32. 1795. Pompeian design.
33. 1793. Ceres.
34. 1802. Bonaparte crowned.

JOURDAN VILLARS et CIE

Battle of Austerlitz, a scenic paper shown at the Exposition of 1806.

LAPEYRE et DROUART

(Successors to Leroy in 1840.)

1. 1840. Views of Italy, large scenic decoration.
2. 1840. The Broken Bridge, overdoor.
3. Decoration of curtains with side panels.
Exposition of 1844.
4. 1842. Le Meunier, his son and donkey, *camée*.
5. 1845. Panel after Martin: hunt and pheasants.

LEROY

(Son-in-law and successor to Dufour.)

1. 1828. Views of Rouen (scenic paper).
2. 1830. The Public Scribe.
3. 1827. Cupids and doves, fireboard.
4. 1828. Renaud and Armide (scenic paper).
5. 1828. View of Hereford.
6. 1829. The White Goat, *camée*.
7. 1832. Erato.
8. 1832. *Les Incas*, scenic paper.
9. 1833. Wreaths and leaves. Flock paper.
10. Panel after Polisch.
11. 1850-55. Scotch plaid papers, engraved.
12. 1867. Gobelin tapestry, panel.
13. 1873. Children with fruits printed by machine.
14. 1878. Centre *motif*, with figures, a Louis XVI decoration. Printed by machine.
15. 1878. Large damask pattern printed by machine.

MADER père

1. 1825. Medallion and musical instruments, panel.
2. 1825. Tripod and trophies of glory.
3. 1825. Ceres and Winter, allegorical figures.
4. 1828. Cornice.
5. 1828. Rosette for a ceiling.

REVEILLON

1. 1772-75. Imitations of India prints and pottery.
2. 1772. Flowers and ribbons, a flock design.
3. 1775-80. *Indiennes*, flock.
4. 1781. Medallion and laurel, silver white on blue.
5. 1778. Ribbons and flowers.
6. 1784. Flock damask.

7. 1781. Draperies and vases of flowers.
8. 1785. Caryatids and *motifs* in the style of Berain.
9. 1785. Drapery and horns of plenty, panel designed by Cietti.
10. 1785. The Hunt, *perse*.
11. 1786. Lions and dolphins, panel after J. B. Fay.
12. 1786. Medallions, draperies, and cupids, designed by Cietti.
13. 1786. The Caduceus and Termes, panel of a decoration by Cietti.
14. 1786-89. Grisailles, borders.
15. 1787. Mercury and the Sun, designed by Paget.
16. 1788. Masks and Apes, after J. B. Fay.
17. 1788. Tripods and portico of roses, after J. B. Fay.
18. 1789. Birds and lilies, Reveillon's last damask paper in blue and white.
19. 1788. Panels in Pompeian style painted by Lavallée-Poussin.
20. Decorative panels. The Five Senses.
21. The Grotto, with dogs and stags and nymphs.

JEAN ZUBER et CIE

- 1802-1803. Paper with medallions of South Sea Islanders surrounded by wreath of coral and shells.
1804. Basket of flowers painted by Malaine.
1804. Landscape paper, *Vues de Suisse*, painted by Mongin.
1810. Basket of flowers by Malaine.
- 1810-11. Bands of flowers.
1810. Damask and borders.
1815. Vase with parrot painted by Malaine.
1825. *Paysage des Lointains*, grisaille, 6 strips, 12 ft. high, 21 in. wide.
1830. *Paysages de Brésil*, in colour, painted by Rugendas.
1831. *Paysage à Chasse*, in colours, 32 strips, 12 ft. high, 18 in. wide.
1832. *Décor Chinois*, in colours, 10 strips, 12 ft. high, 21 in. wide.
1834. Scenic America in colours, painted by F. Zipelius and Eugene Ehrmann, with views of Niagara Falls, New York Bay, West Point, Boston Harbor, The Natural Bridge in Virginia, and a dance of the Winnebago Indians. 32 strips.
1838. *Courses des Chevaux*, grisaille.
Flat-Racing at Newmarket.
The Races in Rome.
Hurdle Races.
32 strips, 12 ft. high by 18 in. wide.
1843. Isola Bella, landscape in colours, 18 strips, 12 ft. high, 18 in. wide.

1848. Eldorado, in colours, designed by Ehrmann and Zipelius, 24 strips, 12 ft. high, 20 in. wide.

The Zones.

1838. War of Independence.

Belles Chasses de Maximilien. After Van Orlay.

Isle des Pins.

Lady of the Lake.

CHAPTER XVI
BIBLIOGRAPHY

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BIBLIOGRAPHY

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CHART OF IMPORTANT DATES IN WALL-PAPER HISTORY

Year	HOLLAND	Year	ENGLAND	Year	FRANCE	Year	AMERICA	Year	GERMANY
1568	Hermann Schinkel, the Dutch printer, makes block-printed papers in Delft.	1509	Hugo Goes stamps papers with design of Genoese velvet on one side, proclamation of accession of Henry VIII on other, used for covering ceiling beams in Christ's College, Cambridge.	1537	An edict of Henri IV bears witness to the existence of makers of wall-paper designed to take the place of tapestries and other wall-hangings.				
		1634	Jerome Lanyer applies to Charles I for permission to make "flock hangings on linnen, cloath, silk, cotton and leather," paying the sum of £10 a year for the privilege.	1586	Charter granted to a corporation called the Guild of Dominotiers, Tapissiers, and Imagiers, who make stencilled domino papers, upholstery papers, and hand-coloured pictures.				
		1685	John Briscoe patents machine for making English white paper.	1620	Le François of Rouen begins the fabrication of flock papers, made with chopped wool.				
		1689-1714	During the reigns of William and Mary and Queen Anne, Chinese papers are imported by the East India Company and imitated in England. Marbled papers are in fashion for halls and stairways.	1688	Jean Papillon makes first continuous repeating designs in painted paper, creating the fashion for wall-paper coloured by hand with stencil patterns.			1670	The first factory for making wall-paper is established in Germany by Johann Hautsch, of Nürnberg.
		1692	William Bayly takes out first patent for paper-hangings, claiming an invention for printing papers "with several engines of brasse."						
		About 1720	First attempts to print in colour from wood-blocks.			1700	The first imported "painted papers" are found in Boston in the stock of a bookseller and stationer. An important commerce in wall-paper with England and France exists by 1735.		
		1746	John Baptist Jackson opens a factory in Battersea to print panels of wall-paper with classic landscapes, statues, and Venetian prints, in oil-colours.	1750-1780	Influx of English flock papers into France destroys popularity of Papillon's papers. French manufacturers in self-defence forced to make similar papers in every factory.	1739	The first home manufactory of wall-papers is founded in Philadelphia by Plunket Fleeson.		
1758	Johannes Remmers, Roose-stract, the Hague, advertises painted and printed room-hangings of the newest designs.			1750	Jacques Chauvau, pupil of Papillon, perfects colour-printing from superimposed wood-blocks, in oil-colours.			1757	Johann Andreas Benjamin Nothnagel establishes factory at Frankfort.
				1760	Fournier makes the experiment of pasting together the small sheets of paper in general use, to form rolls.	1765	John Rugar, New York, announces "paper-hangings made in this province."		
				1765-1789	Reveillon conducts a wall-paper factory with 300 workmen in the old Folie Titon in Paris, employs the best artists as designers, and makes the finest block-printed papers ever produced.			1766	Gold and silver papers are being made in Frankfort and Worms.
1768	Eccard, of the Hague, made paper-hangings printed with gold and silver.			1778	Decree fixes the length of nine aunes (about 34 feet) as standard length for rolls of paper. This is obtained by pasting 24 small sheets end to end.	1775	Ryves and Fletcher, Philadelphia, New American Manufacturers and Paper-stainers.		
		1779	The importation of wall-paper into England is forbidden by law. Home-made paper is licensed and taxed.	1783	Duc de Chaulnes perfects colours insoluble in cold water.	1783	Ryves and Ashmead, factory in Philadelphia.		
		1786	Anthony and Francis F. Eckhardt establish a factory in Chelsea, printing from copper plates as well as wood-blocks.	1785	At this date there are fourteen wall-paper merchants and fabricants in Paris. In 1788 there are forty-eight.	1784-1788	Joseph Dickinson manufactures wall-paper in Philadelphia.		
				1790	Founding of the house of Dolphus in Rixheim, of which Jean Zuber became sole proprietor in 1802.	1786	John Welsh, of Boston, opens factory in Scott's Court.		
				1795	Metric system is imposed on April 7th. Width of roll of paper changed to 50 cm.	1788-1794	Joseph Hovey, of Boston, stains papers and prints linens.		
				1799	Nicholas Louis Robert, of the firm of Didot St. Leger, invents endless paper without seams and without divisions.	1790	Prentis and May open factory in Boston.		
		1801-1803	John Gamble obtains the English patent rights to Nicholas Louis Robert's invention of endless paper, but its use in England is not permitted before 1830.	1804	Jean Zuber issues the scenic paper, "Vues de Suisse."	1790	John Howell opens factory in Albany.		
				1807	Joseph Dufour, of Macon, establishes factory in Paris, and produces large decorations of scenic paper.	1791	William Poyntell opens factory, Philadelphia.		
		1825	Prohibition of importation of foreign wall-paper removed: duty fixed at 1/ per square yard. Influx of French papers.			1793	Mills and Webb open paper-staining factory in Hartford, Conn.		
		1830	Continuous rolls of paper adopted. Cylinders substituted for blocks in printing continuous designs.	1827	First printing of wall-paper is done from engraved cylinders.	1795	Ebenezer Clough founds "The Boston Paper-Staining Manufactory."		
		1835	Bumstead invented a one-colour printing-machine.	1835	Continuous rolls of paper invented by Nicholas Louis Robert, of Didot & St. Leger, Essônes.	1800	The "Washington Memorial Paper" is issued by Ebenezer Clough.		
		1836	Tax on wall-paper abolished.			1800-1810	Asa Smith, factory in Baltimore, Maryland.		
		1838	William Troutbeck of Liverpool is first to use calico-printing-machine to print wall-papers. Almost immediately followed by Potter of Darwen.	1840	Isidore Leroy patents in France the English machine to print in one or more colours.			1816	First machine to print wall-paper is introduced into Germany by Adolph Keferstein, Weida, the Grand Duchy of Weimar.
		1839	Four-colour printing-machine invented.			1810	Edward Boriken begins manufacture of wall-papers in Boston.	1823	Sprölin invents a way to print rainbow papers, the manufacture of which is taken over by Schöppler and Hartmann, of Augsburg.
		1843	Pugin designed the celebrated wall-paper for the Houses of Parliament.						
				1850	Zuber imports first cylinder printing-machine from England into France.				
				1861	Paul Balin perfects mechanical methods for reproducing velvet, leather, and Gobelin tapestries.				
		1862	William Morris begins to design his famous wall-papers, the first being the Trellis design.			1844	First machine to print in colour is imported from England by the Howell factory.		
						1846	Second colour-printing machine imported.		

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The great pride which Americans took in their early imported wall paper is revealed in the tale told about the domestic life of Washington. Martha Washington had ordered wall paper from abroad for the occasion of Lafayette's visit. To her great distress the paper did not arrive until after Lafayette was there. The Generals, seeing the anxiety of Mrs. Washington, turned paper hangers and hung it up. Whether this little legend is true or not cannot be proved, but there is a statement in Washington's own handwriting in the Upholsters Directories which does prove that he must have had some practical experience in the hanging of wall paper.

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